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# MUSICAL AMERICA

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Above: The opening-night crowd at Robin Hood Dell. Right: Roberta Peters, soloist in the initial program, with Frederic R. Mann, president of the Dell



Jules Schick

## Second year of free concerts begins at Robin Hood Dell

**Philadelphia**  
THE 25th summer season of all-fresco evening concerts at Robin Hood Dell in Philadelphia's Fairmount Park got off to an enthusiastically greeted start on June 21. Dell officials reported a crowd of more than 20,000 in and about the sylvan amphitheater. The occasion also launched the second year in which almost all the tickets for these concerts have been free, since they are supported by contributions from the City of Philadelphia and from civic-minded individuals known collectively as Friends of Robin Hood Dell.

Pierre Monteux, long a favorite with music-lovers here, presided as conductor, revealing his accustomed skill, musical authority, and seasoned discernment, and Roberta Peters was in the spotlight as soloist.

The Dell Orchestra, composed of approximately ninety musicians from the Philadelphia Orchestra, responded sensitively to Mr. Monteux's demands in such works as the Overture to Chabrier's "Gwendoline", Strauss's "Till Eulenspiegel", and Elgar's "Enigma" Variations. The last was particularly impressive for style and tonal beauty.

The difficult coloratura arias and songs contributed by Miss Peters included the Bell Song from Delibes' "Lakmé", Adam's Variations on "Ah, vous dirai-je maman", the Prayer and Barcarolle from Meyerbeer's "L'Etoile du Nord", Eckert's "Swiss Echo Song", the Waltz Song from Gounod's "Romeo and Juliet", and a generous selection of encores by Poldini, Auber, Moret, and others. The young Metropolitan Opera soprano sang with vocal expressiveness and technical brilliance, and the huge audience gave her ample and loud testimonials of its approval.

Robert Cole played the flute obbligatos fluently, and William R. Smith was the highly excellent piano accompanist in the encores.

June 22 brought an all-orchestral bill, in which Sibelius' D major Symphony, the Second, was given an outstanding interpretation by Mr. Monteux and the Dell ensemble. Clarity, balance, climaxes of dynamic strength, and a welcome absence of

exaggeration marked the reading. The remainder of the program, set forth in first-class fashion, was devoted to the Bach-Respighi Passacaglia and Fugue in C minor, Franck's relatively unfamiliar but attractive symphonic poem "Les Eolides", and a suite from Strauss's "Der Rosenkavalier".

Winding up his all-too-brief stay—and the first week—Mr. Monteux conducted an all-Brahms program on June 24. Rudolf Firkusny's distinguished artistry as soloist in a performance of the D minor Piano Concerto was unquestionably the high point of the evening. His mature technique and sensitive grasp of the massive work's diversified moods and values were constantly manifest. Conductor and orchestra contributed in full measure to the success of the concerto, besides offering rewarding performances of the F major Symphony and the "Academic Festival Overture". Mr. Firkusny, recalled several times after the concerto, responded with encores comprising Brahms's E flat Rhapsody and works by Chopin and Smetana.

Because of rain on June 28, the first program of the second week was given on June 29, with Jose and Amparo Iturbi as soloists and Mr. Iturbi as conductor. Another large crowd turned out to hear the pianist-conductor exhibit his versatility with much effectiveness in Grieg's A minor Concerto. Miss Iturbi made advantageous use of her solo opportunities in Liszt's "Hungarian Fantasy", and she and her brother scored strongly as a two-piano team in Gershwin's "Rhapsody in Blue", Infante's "Three Andalusian Dances", and Falla's "Ritual Fire Dance". Short orchestral items by Franck and Granados rounded out the program.

The season will continue through six weeks, with three concerts per week. Three children's concerts are also slated. Frederic R. Mann is again Dell president, and Morton Howard is general manager.

June has brought to Philadelphia a fair share of music besides that produced at the Dell. The Co-Opera Company ended its season on June 5 and 7 with a double bill containing

Meyer Kupferman's "In a Garden" and Ralph Vaughan Williams' "Riders to the Sea". A lightly pleasing and tuneful trifle with a satirical text by Gertrude Stein, the Kupferman piece engaged Elizabeth Leiby, Frank Henzel, and Robert Knox, all of whom filled their roles agreeably. Vaughan Williams' setting of the Synge drama aroused considerable interest, but the performance showed a lack of adequate rehearsal. The interpretation, however, was worthwhile, with especially good portrayals by Ruth Mactague, Ethelwynne Whitmore, and Corinne Krachmalnick. The musical direction of the two works enlisted Romeo and Peggy Cascarino,

and stage direction was credited to Ada F. Erskine and Jay Kogan.

At the tent theater in Fairmount Park, Jan Kiepura and Marta Eggerth gave a recital under the auspices of the Philadelphia Civic Grand Opera Company on June 3. Although each had solo assignments, they found hearty favor in duets from "Manon", "The Merry Widow", and "The Student Prince". Other recent events included concerts by the Arco-Arte Sinfonietta, under Norman Black; the Philadelphia Symphony Chorale, led by Oscar Eiermann; and the Junger Maennerchor, under Leopold Syre.

—WILLIAM E. SMITH

## Grant Park gets new sound system; Ballet Theater at Ravinia

**Chicago**  
RAVINIA and Grant Park seemed to be vying with each other in creating a festive air for their respective openings of Chicago's summer season of music. At Grant Park on June 23 the familiar figures of Nicolai Malko, conductor, and his orchestra were on stage, as usual, but a new sound system was introduced in the hope of increasing the over-all pleasure of audiences at this lake-front series.

The following night the Ravinia Association initiated activity in its park with a pre-season series of four performances by Ballet Theater in its beautiful, gleaming pavilion.

A crowd of 35,000 was on hand opening night to judge the merits of the new amplification system at Grant Park. By the use of superior microphones and what appear to be new speakers the fidelity of sound reproduction is improved for those seated in the first half of the area. However, in an effort to relieve overloading of those speakers, two additional towers with their proper equipment have been raised midway in the area. As a result, the management has become involved in a new problem, which will not be easily solved: A series of time lags exists between the various amplification sources so that the sound is echoed.

For that part of the audience sitting up front, at least, the first program provided an evening of good music performed in a craftsmanlike manner. Mr. Malko had proven his adroitness in forging a unit out of the assembled musicians in a few short rehearsals. They offered a well-integrated performance of Beethoven's Seventh Symphony, and when joined by Mischa Elman in Tchaikovsky's Violin Concerto, they had the sound of a seasoned orchestra.

Mr. Elman played in a somewhat tense manner in the first movement despite his outwardly calm appearance, but the slow movement brought the violinist's familiar assurance, which bore fruit in the rich, warm tonal characteristic of his playing.

The decision to present Ballet Theater at Ravinia Park was a happy one, restoring some of the truly festive atmosphere the place has not known for many seasons. With its spirit and vitality the dance company not only overcame the physical handicaps of meager staging facilities at Ravinia but somehow managed to turn them into seeming advantages.

Since the major part of the Chicago Symphony was on hand, in an improvised pit in front of the stage, the dancers had music-making of a high order, and they danced appropriately. It mattered little that the scenery could not be fitted onto the concert stage and so had to be dispensed with. Lines of small evergreens at the sides provided adequate wings for entrances, and a simple, light-blue backdrop provided a neutral setting for the movement. If many of the customary trappings were missing, the essentials of ballet were present. The dancers knew they had an orchestra of stature in the pit as a sympathetic, appreciative audience and they really danced well.

Of special interest to Chicagoans was Nora Kaye's first appearance here since rejoining Ballet Theater. The works associated with her, such as "Pillar of Fire" and "Lilac Garden", had not yet been restored to her repertoire, but her presence was a promise that they would be. So, even if she was not seen at her best, it was very much welcome, and she had the peerless support of Igor Youskevitch in the classic roles.

—LOUIS O. PALM



# ES LURE MUSIC-LOVERS

## Beethoven program launches Lewisohn Stadium series

THE 37th season of symphony concerts at Lewisohn Stadium, favored in its earliest stages by hot but dry weather, was ushered in on the first day of summer, June 21, by the Stadium Symphony under the direction of Sir Adrian Boult, with Rudolf Firkusny as piano soloist. A festive audience of 12,000 was on hand to welcome this *grand-père* of all fresco summer music in the United States and to be welcomed in turn by the *grand-mère* in the person of Mrs. Charles Guggenheimer (famously known to all as Minnie), who also was embarking on her 37th season as concert committee chairman.

A traditional feature of the opening ceremonies has been the little intermission speech by the Mayor of New York. But this year, Mrs. Guggenheimer announced, "The Mayor ditched me!" His Honor Robert F. Wagner, Jr., was on a mission of state to Puerto Rico. To take his place, Mrs. Guggenheimer introduced Bernard F. Gimbel, co-chairman of the New York Summer Festival, who hailed the Stadium opening as the first musical highlight of New York's widely publicized summer festival and vacation season. Before Mr. Gimbel spoke, Mrs. Guggenheimer asked the audience to rise for a moment of silence to honor the memory of Mrs.

Sam A. Lewisohn, honorary chairman, who was killed recently in an automobile accident.

Returning to the Stadium concerts after an absence of five years, Sir Adrian revealed himself, in an all-Beethoven program, as a studious, precise, but unspectacular interpreter. Beginning with the "Leonore" Overture, No. 3, which set the dynamic as well as the relative metrical pace of the first half of the evening, he proceeded to a deliberate, carefully proportioned reading of the Seventh Symphony. The most notable achievement on the part of both conductor and orchestra here, as in the overture, was unity of purpose and of execution. Happily absent were the raggedness of attack and release and the tendency to disparity of intonation that so commonly mar outdoor concerts and have not been unfamiliar at these same Stadium performances in times past.

Mr. Firkusny contributed his usual brilliant performance of the C minor Piano Concerto. He has learned thoroughly the special precepts about playing the piano out-of-doors and can adjust the dynamics, the volume of tone, and the velocity so that everything sounds just as it would in the concert hall—neither bigger nor smaller than life—and as consistently

relaxed and artistic. This is no small achievement since every performer, facing a huge outdoor audience, experiences the almost irresistible urge to bang away or sing at the top of his voice so that he will be sure to be heard. Mr. Firkusny's control in the poetry of the slow movement was particularly impressive from this viewpoint.

Sir Adrian returned to the podium the following evening with William Walton's "Portsmouth Point" Overture, Wagner's "Träume", Sibelius' D minor Violin Concerto, and Brahms's Second Symphony. Michael Rosenker, concertmaster of the Stadium Symphony, was soloist in the Sibelius work.

Henri Deering was the solo pianist with the British conductor on Wednesday evening, playing Rachmaninoff's Second Piano Concerto. The first half of the program was given over to two Mozart works, the Overture to "Don Giovanni" and the Symphony No. 35, in D, and William Schuman's "American Festival Overture". A Stadium debut by Michael Rabin marked the Thursday concert. Mr. Rabin was heard in the Tchaikovsky Violin Concerto, and Sir Adrian led the orchestra in the Overture to Wagner's "The Flying Dutchman" and Vaughan Williams' "A London Symphony".

Andre Kostelanetz was the guest conductor on Saturday night, June 26, and Dorothy Kirsten the guest artist. Miss Kirsten was heard in several popular arias and songs, including "Vissi d'arte" from "Tosca" and "Depuis le jour" from "Louise". Among the orchestral works were Rimsky-Korsakoff's "Capriccio Espagnol", a suite from Tchaikovsky's ballet "Swan Lake", Grofé's "Mississippi Suite", and Strauss's "Der Rosenkavalier" Waltzes.

—R. E.

### Monteux Conducts All-Beethoven Program

For his first conducting assignment at Lewisohn Stadium this season, on June 28, Pierre Monteux also chose an all-Beethoven program, listing the "Egmont" Overture and the Fourth and Fifth Piano Concertos. The soloist was Claudio Arrau. First, let it be said that in the spirited performance of the opening work and in the tempered orchestral accompaniment to the two concertos, Mr. Monteux's guiding hand was firm. As he has demonstrated in past Stadium appearances, he can draw forth the glowing tone and transparent sound reminding one that the orchestra we are hearing is, after all, the New



Rudolf Firkusny, soloist, and Sir Adrian Boult, conductor, rehearse for the first Lewisohn Stadium concert of the season

Fred Fehl

York Philharmonic-Symphony tailored to summer proportions; and it was unfortunate that the conductor's role in the proceedings was otherwise overshadowed by the prominence accorded the soloist.

Judged by itself, Mr. Arrau's performance was informed and technically fluent, but it did not reveal a maximum of collaborative effort. At times, notably during the second movement of the Fifth Concerto, the pianist was mindful of Mr. Monteux's carefully defined movement from phrase to phrase and subtle balance of timbres; at other times he ran away with the ball. From the point of view of program-making, there was too little contrast between the two concertos; the substitution of an earlier work might have proved more effective.

Pierre Monteux conducted an orchestral program at the Stadium on Tuesday, June 29, opening with Berlioz's "Le Corsaire" Overture, followed by Sibelius' Second Symphony and a set of three excerpts from Wagner operas. On Wednesday evening he was joined by the cellist Aldo Parisot, who was heard in Tchaikovsky's "Variations on a Roco Theme". The all-Tchaikovsky program also included the Fourth Symphony and "Romeo and Juliet".

—C. B.

### Goldman Band Opens Guggenheim Concerts

On Friday evening, June 18, the Goldman Band under Edwin Franko Goldman opened its 37th season of open-air concerts at the Central Park Mall. An audience estimated at 10,000 was on hand to launch the 1954 Guggenheim Memorial series, which will comprise fifty concerts this season—four each week in Central Park, and two on Thursdays and Saturdays at Prospect Park in the borough of Brooklyn.

Continuing a custom established in recent years, the initial program on the Mall was made up entirely of original band music, opening with Chiaffarelli's "Triumphal March" and closing with a new march by Mr. Goldman, his 105th, the "Michigan March", which is dedicated to that university.

Although he conducted the major portion of the program, Mr. Goldman shared the podium with his son, Richard, and two composer-conductors, Erik Leidzen and Henry Cowell. Richard Franko Goldman, who is also

(Continued on page 26)



The second Stadium week was launched with a program conducted by Pierre Monteux, in which Claudio Arrau was soloist in two concertos

# Israel Is Host to ISCM Festival; Milhaud Opera Given in Concert Form

By SAMUEL MATALON

**F**OR the first time in the history of the International Society for Contemporary Music it has held a world festival in the Orient—in Israel. Johan Bentzon, of Copenhagen, president of the organization, stressed this point at the opening of the festival, adding that "the time has come for ISCM to respond to the presence within its corpus of member sections whose musical life takes place in other continents as widely spaced as the Americas and Asia. For this reason, the generous invitation from the Israeli Section has a significance wider than usual."

The festival was opened here on May 30 with a concert by the Israel Philharmonic. The initial work was Heitor Villa-Lobos' symphonic poem "Odyssey of a Race", dedicated to Israel, which proved a melodically inspired, effectively written work for string ensemble.

A highlight of this program was André Jolivet's Symphony, which was later awarded the Composers' Prize. Jolivet, one of the Jeune France group, has written a vivid symphonic work in the standard four movements. The opening Allegro strepitoso is grandly conceived, logically constructed, and richly colored; it is followed by a delicate and lyrical Adagio. Jolivet's ability to build brilliant climaxes and write transparently for orchestra is shown in the concluding movement, although it is less inspired than the first two.

## Skolovsky Soloist at Opening

The remaining two items in the first program were Darius Milhaud's Fourth Piano Concerto, played by Zadel Skolovsky (for whom the work was written in 1949), and Two Inventions by the Italian composer Adone Zecchi. (Alexei Haïeff's Piano Concerto was originally scheduled in place of the Milhaud, but the orchestral parts arrived too late.) The podium was shared in this concert by Michael Taube and Heinz Freudenthal.

An outstanding event during the festival was the world premiere of Darius Milhaud's opera "David". The opera was presented in Jerusalem in oratorio form. It is dedicated to the people of Israel, on the occasion of the 3,000th anniversary of the founding of Jerusalem, and was commissioned by the Koussevitzky Foundation in memory of Nathalie and Serge Koussevitzky.

"David" is in five acts and twelve scenes, with a libretto by Armand Lunel, translated into Hebrew by Aharon Ashman. Milhaud composed the opera in Aspen, Colo., and at Mills College in Oakland, Calif., in the summer and fall of 1952, shortly after a visit to Israel with Mr. Lunel, a life-long friend and collaborator. The story opens with the visit of Samuel to the house of David's father and traces David's life through the anointment of Solomon, his successor as King of Israel. A "Chorus of Israelites of 1954" comments on the story and draws parallels to the recent history of the Israeli state.

Conceived on a large scale, the opera lasts over three hours and has 24 solo parts. The subtly interwoven declamatory parts create moments of

considerable dramatic excitement, but the climactic points are reached in the choral sections, which are simply written and very appealing. If the work seemed a bit long, it was probably due to the fact that it did not have the benefit of staging. The first stage performance will be given at La Scala in Milan in December.

The Jerusalem performance was vigorously conducted by George Singer, who led the combined Kol Israel Radio Orchestra and Israel Police Force Orchestra and choirs of Kol Zion Lagola and the Jerusalem Academy of Music. The title role was sung by Heinz Rehfuess, Swiss baritone with a voice of velvet. The composer, who was present, expressed his satisfaction with the combined effort.

The second orchestral concert of the festival paid tribute to the late Arnold Schönberg with a performance of his Piano Concerto, with Edouard Steuermann, who played the work in its premiere in 1944, as soloist. Since the Israel Philharmonic had had insufficient rehearsal time to prepare the orchestral part, Mr. Steuermann was assisted at a second piano by Frank Pelleg. Alexander Tansman's "Sinfonia Piccola", in the same program, is a neatly and lightly orchestrated work with a modernistic spirit that does not disdain the past. While the first three movements have a rather chamber-like intimacy, the work ends in a full orchestral climax.

A fine performance of a violin concerto by Klaus Egge, of Norway, was given by Ernest Glaser, concertmaster of the Oslo Philharmonic, to whom the work is dedicated. Special stress is put on the solo part which is common in works where the composer has his soloist in mind. The concerto is brilliant and melodically

fluent, with typically Northern somber coloring. The Israel Philharmonic was conducted in its second concert by Ferenc Fricsay.

Not all of the works played during the festival can be commented on here, but among the more interesting were a cycle of five songs entitled "Of Love and Loneliness" by the South African composer Arnold Van Wyck, sung by Betsy de la Porte with the composer at the piano, and Roger Sessions' Second String Quartet, ably played by the LaSalle Quartet, which was also heard in Leon Kirchner's String Quartet (1949), dedicated to Sessions.

A composition of totally unfamiliar character was "Metamorphoses on Saibara" by the Japanese composer Yorisune Matsudeira, written for voice and small instrumental ensemble, which was also awarded a prize.

Denmark was represented by Bernhard Lebkowitch's "Three Psalms", a twelve-tone work for a cappella chorus. It was performed by a chorus under the direction of Mogens Woldike. Another work based on the twelve-tone system was Ricardo Malipiero's Violin Concerto (1953), played by Sandro Materassi.

Other prize-winning compositions included the lovely "Le Tombeau de Ravel", by Rudolf Escher, of Holland, a sextet commissioned by the City of Amsterdam. The Israeli works performed were A. W. Sternberg's String Quartet No. 1, Josef Tal's Violin Concerto, and Abraham Daus's suite of Rachel songs.

The general impression at the festival was that the composers represented had given up being original at all costs, that they had turned to smaller forms for means of expression, and that they had subordinated technical considerations to the communication of feelings and emotions. There was also a marked tendency to merge past and present styles and to make greater use of folk material. The festival did not reveal any indications of a new or unpredicted development in twentieth-century music, but it did fulfill its purpose of bringing composers and artists together in a community of mutual interests that is otherwise rare.

## San Francisco Opera Plans Two New Novelties

**SAN FRANCISCO.**—The 32nd annual season of the San Francisco Opera Association, from Sept. 17 through Oct. 21 next, will include ten performances in the regular series and two special events. The series will offer the company's first presentation of "The Flying Dutchman", by Wagner, and two first stage performances in this country, "The Portuguese Inn", by Cherubini, and the Honegger-Claudel "Joan of Arc at the Stake". "The Portuguese Inn" shares a double bill with Strauss's "Salome" and will be heard in a revised version by Con-falonieri.

Puccini's "Il Tabarro" will precede the new production of "Joan of Arc at the Stake", the latter done here in an English translation by Dennis Arundell. Greer Garson, of the films, will speak the title role of Joan.

The roster lists three singers new to the United States, Rosanna Carteri and Mado Robin, sopranos, and Alexander Welitsch, baritone. First appearances with the company will be made by Yola Caselle, Carla Martinis, Elinor Warren, Giacinto Prandelli, Richard Tucker, Hans Hotter, Carl Palangi, and Cesare Siepi.

The singing roster includes also Licia Albanese, Inge Borgh, Dorothy Kirsten, Claramae Turner, Dorothy Warenskjold, Virginia Assandri, Cesare Curzi, Alessio De Paolis, Charles

Kullman, Jan Peerce, Brian Sullivan, Roberto Turrini, Lorenzo Alvary, Salvatore Baccaloni, George Cehanovsky, Frank Guarrera, Colin Harvey, Ralph Herbert, Desire Ligeti, Nicola Moscona, Leonard Warren and Robert Weede.

Other works in the repertoire are "Turandot", "Fidelio", "The Marriage of Figaro", "Rigoletto", "La Forza del Desino", "Manon", "Tosca", "La Bohème", "Lucia di Lammermoor", and "Madama Butterfly".

The conductorial staff will be augmented by Eugen Szenkar, in his American opera debut; and by Pierre Monteux, Ernesto Barbi, Otto Güth, Adolph Heller, and George Lawner. Other conductors are Kurt Herbert Adler, who is artistic director of the company; Fausto Cleva, Glauco Curiel, Karl Krutz, and Corrado Muccini. Leo Mueller is bowing with the forces as chorus director. Madi Bacon is again director of the boys' chorus. Willem Christensen remains as the choreographer.

The production staff includes two newcomers, Paul Hager, making his American debut as stage director, and Robert Ackart, in his first appearance as assistant stage director with the company. Harry Horner is again stage director and scenic designer; Carlo Piccinato, stage director; Etienne Barone, stage manager.

## Ojai Festival Held Under New Director

**OJAI.**—The eighth annual Ojai Festival, with Lawrence Morton as new musical director, consisted of five events presented May 21 through 23. Four of them were held in Nordhoff Auditorium, and the final Sunday afternoon concert dedicated the new and attractive bowl built by devoted community effort in Ojai Civic Center Park.

Perhaps the outstanding event of the festival was the performance of Alban Berg's Chamber Concerto for violin and piano with thirteen wind instruments, in the evening concert of May 22. Robert Craft, who conducted all the concerts, displayed a deep understanding of the work; the playing by the Los Angeles Woodwinds was excellent; and the piano part was handled with expert assurance by Ingolf Dahl. But what gave the interpretation unusual significance was the remarkable violin playing of Eudice Shapiro, who not only mastered the technical intricacies with consummate ease, but invested the music with a degree of warmth and communicativeness that made a deep impression upon the audience. The second half of the program was devoted to the original version of Bach's "Trauer-Ode", with Mr. Craft conducting the Pomona College Glee Clubs and soloists Patricia Beems, soprano; Richard Robinson, tenor; Katherine Hilgenberg, contralto; and James Standard, baritone.

## Merriman Heard in Marienleben

Though the Ojai public took kindly to the music of Berg, Hindemith's song cycle to Rilke texts, "Das Marienleben", proved pretty much of an ordeal to almost all listeners in the evening program of May 21, despite the rich voice and earnest approach of Nan Merriman and the musicianly accompaniments of Ingolf Dahl. For the first part of the program Mr. Dahl and Shibley Boyes gave charming interpretations of two piano duets, Mozart's Adagio and Variations in G and Schubert's Fantasy in F minor.

The concert of the Hollywood String Quartet on the afternoon of May 22 was dedicated to the memory of Elizabeth Sprague Coolidge. The program included the noted music patron's well-intentioned but inept Quartet in E minor. Representing the many compositions commissioned by Mrs. Coolidge were Malipiero's "Rispetti e Strambotti" and "Stornelli e Ballate", both interesting enough in themselves but too much alike to be heard together effectively.

The final outdoor concert on May 23 reached its highest point of interest in Lukas Foss's exhilarating performance of Stravinsky's Concerto for piano and wind instruments. As a complement to this work Mr. Craft conducted the wind band in the same composer's challenging Symphonies of Wind Instruments. Other instrumental works were Mozart's Divertimento for flutes, trumpets and timpani, K. 187, and two Gabrieli works, Canzona per sonare No. 1, "La Apiritata", and Canzon noni toni. The Pomona choral group also took part.

The opening program on May 21, unheard by the reviewer, found Mr. Craft conducting a string orchestra in Vivaldi's Concerto Grosso in D minor, Copland's Two Pieces for string orchestra, Stravinsky's Concerto in D, and Mozart's "Serenata notturna". The final half of the program was devoted to Bach's Suite No. 2, in B minor, danced by the Lichine Ballet with Tatiana Riabouchinska.

—ALBERT GOLDBERG

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MUSICAL AMERICA



# ORCHESTRA PROBLEMS DISCUSSED

**Culture in the community served**

**by an aware lay public, convention told**

By HERBERT NEURATH

**Springfield, Ohio**  
**"CULTURE** in a community cannot be bought, nor can it be imported. It either grows in the backyard of the community and becomes a living reality, or it simply does not exist. . . . The community-orchestra movement in America is no doubt the most significant effort to achieve and foster a home-grown musical culture."

These words by Erno Daniel, regional vice-president of the American Symphony Orchestra League, signify the tremendous growth of the symphonic orchestra in this country and the mature and responsible attitude of those in charge of the musical life in many of our communities. Much credit for the development of this native cultural product is due to the league, which held its ninth annual convention, at the Hotel Shawnee here, from June 17 to 19.

According to Henry Peltier, of Wichita Falls, Tex., convention manager, it was the largest meeting ever held by the organization, with 600 orchestras represented.

It was a convention of intense activities. To begin with, it was actually three conventions. In addition to the meetings of the league proper, there was also the second annual Musicians' Workshop for Orchestral Players, and, starting four days earlier but co-ordinated with the convention, a course in Orchestra Management was given.

## Emphasis on American Music

The convention was called to order by Alan Watrous, manager of the Wichita, Kan., Symphony, and president of the league, Thursday morning at 9:15. After greetings to the assembled league members by William J. Minnick, president of the Springfield Symphony, Mr. Watrous introduced William Grant Still, American composer, who spoke on "Toward a Broader American Culture". He stressed the importance of a conscious effort to emphasize national culture in this country. He noted the role American orchestras are playing in disseminating knowledge of American music, particularly of works of composers living in their own region. He maintained that works of all categories and styles should be heard—not in one, but two or three performances, as one presentation does not give an adequate impression of a new composition.

Later in the morning, Mr. Daniel, who is conductor of the Wichita Falls Symphony, delivered a stirring appeal to the meeting of the Women's Associations, under the title "It Takes More Than Instruments". His high-minded, penetrating analysis of the social and cultural roots of the community orchestra reached a climax in an earnest call for faith, persistence and imagination.

The highlight of the proceedings on Thursday afternoon was an address by Helen M. Thompson, executive-secretary of the league, on "Danger Signs in the Symphony World". Stating that her view was not an official pronouncement of the league but her own

personal view, Mrs. Thompson said that it was possible for a community symphonic ensemble to exist without necessarily being of the high quality connoted by the term "symphony orchestra". "I feel very strongly that the time has come when our organization must establish certain basic standards for a symphony orchestra," Mrs. Thompson said. She stated that the league must help orchestras recognize a goal and realize that musical activity is not synonymous with musical art.

"The lack of this thinking," she said, "has led to the danger in the arts world which is inherent in lay

their assembled students: Richard Burgin, concertmaster, Boston Symphony; Samuel Lifschey, solo viola, Philadelphia Orchestra; Walter Heermann, former solo cello, Cincinnati Symphony; Willis Page, double bass, Boston Symphony; James Stowell, clarinet, Wilbur Simpson, bassoon, Philip Farkas, horn, Ralph Johnson, flute, and Robert Mayer, oboe, all of the Chicago Symphony; William Vacciano, solo trumpet, New York Philharmonic-Symphony; L. V. Haney, trombone, New York Philharmonic; Arthur Cooper, percussion, Detroit Symphony; and Saul Goodman, tim-

Convention speakers included Alan Watrous, president of the league; composer William Grant Still; and Helen M. Thompson, executive secretary. To their right is William Martin, manager of the Pittsburgh Symphony.



Kerris

control of the arts." Lay control, she emphasized, makes the arts possible in a democratic society, but in America today the lay persons supporting arts in the community often do so from a sense of civic pride rather than from a personal pleasure in art.

The civic-minded lay patron, un-oriented in work of community arts boards, may not be sufficiently aware of the need of advice from experts. Mrs. Thompson termed this "the danger of irresponsibility of lay control". In answer to these dangers she proposed two alternatives: to put control back into the hands of artistic experts, or to make experts out of the lay people. In a democratic society in which all citizens are responsible for community life the second alternative is by far more desirable. "Let's study how we non-performing people can come to be a dynamic force in the arts," she concluded.

In the evening, the Springfield Symphony Orchestra entertained the visitors with a reception at the Springfield Country Club.

Friday morning saw the opening of the Musicians' Workshop at the Covenant Church. After greetings for the league by Mrs. Thompson, the following instructors started working with

pani, New York Philharmonic. A special class in saxophone was held by Sigurd Rascher. In addition to sectional practice, two full rehearsals were held at Springfield's Memorial Hall.

In the business meeting held Friday afternoon, Alan Watrous was unanimously re-elected as president of the league, together with the following regional vice-presidents: Harold Kendrick, manager of the New Haven, Conn., Symphony, for the Northeast; James Christian Pfuhl, conductor of the Charlotte, N. C., and Jacksonville, Fla., Symphonies, for the Southeast; and Mr. Daniel, for the Southwest. Newly elected for the Midwest was George Irwin, conductor of the Quincy, Ill., Symphony. West Coast representatives were to be elected at the West Coast Conference of the league, at Santa Barbara, Calif., June 27 and 28. Evansville, Indiana, was chosen as the site of the convention for 1955.

The morning of the last convention day opened with an address by C. M. Carroll, manager of the Toledo Symphony, on "Changing Concepts of the Orchestra Musician". Mr. Carroll traced the development of the musician from his position in Europe as a

servant, through the nineteenth-century concept of the musician as an object of adulation. Today the community musician is a leading man in his community, a business or professional man who also has musical ability. This fits him uniquely to serve as a leader in his community's musical growth. The orchestra musician must assume "a responsibility for activity and leadership beyond that of playing the notes at rehearsals and concerts".

Later in the day, a session on programming and a summary, "Putting It All Together", ended the official meetings of the convention.

At the banquet that brought the convention to a close the principal address was given by Samuel R. Rosenbaum, trustee of the Music Performance Trust Fund and a member of the board of trustees of the Philadelphia Orchestra. He stated that "the spontaneous development of the civic symphonies over the country is healthier and happier, in spite of their ailments, than the hothouse nourishment from above of the great and famous orchestras in a half dozen of our major cities". He also emphasized that "more people are listening to good music than ever before in history, and whether it is a contributing cause or a consequence, it also is true there has been a vast improvement in the quality of music instruction in all our schools in the last decades, so that today we have in this country more good students of good music than ever before. These effects are by no means limited to our metropolitan centers, but are manifest equally in the small towns and districts throughout the country".

## Peninsula Festival To Offer Six Premieres

EPHRAIM, Wis. — The Peninsula Music Festival, of which Thor Johnson is director, will be held from Aug. 7 to 22 and will present the forty-piece festival orchestra in a series of nine concerts under Mr. Johnson's baton. Six first performances will be heard in these concerts, including three world premieres of works composed for the festival on commission from the Cincinnati conductor. They are a suite of short pieces by Marin Marais arranged for solo viola and orchestra by Paul Amadeus Pisk; Alexander Tcherepnin's "The Lost Flute" for narrator and orchestra; and "Music for Chamber Orchestra" by Wallace Berry, a native Wisconsin composer currently studying in Paris. First American performances are scheduled for Knudage Rissager's "Suite on Danish Nursery Rhymes"; Arthur Benjamin's "Romantic Fantasy" for violin, viola, and orchestra; and a piccolo concerto by Vivaldi.

Soloists at the Peninsula Festival will be Helen George, soprano; Donald Gramm, bass; Hsien Ming Tcherepnin, wife of the composer, as narrator; Grant Johannesen, pianist; Raymond Gniwewek and Isadore Cohen, violinists; Abraham Skernich, violist; John Ehrlich, cellist; John Krell, piccolo; Robert Marcellus, clarinet; and Anna Bukay, harp.

## Brevard Festival Lists Dates and Soloists

BREVARD, N. C. — The ninth annual Brevard Music Festival will be held from Aug. 13 to 29 and will comprise three weekends of concerts by the festival orchestra, under James Christian Pfuhl, musical director of the Transylvania Music Camp at Brevard.

The violinist Carroll Glenn will be soloist in the opening programs, on Aug. 13 and 14, and Eugene List will be piano soloist on Aug. 15. Guest artists for the remaining two weekends will be Carol Smith, contralto; David Lloyd, tenor; Donald Gramm, bass-baritone; and Grant Johannesen, pianist.



Talani

## Seventeenth May Festival at Florence includes concerts and opera rarities

By FRANK CHAPMAN

**Florence**  
THE seventeenth Maggio Musicale Fiorentino (Florence Musical May) opened on May 6 with the first performance in Italy of Spontini's "Agnes von Hohenstaufen". Also scheduled were five other stage productions—one world premiere, another Italian premiere, one revised score, and two new mountings—five orchestral concerts, six performances by Martha Graham and her dance company, and recitals by Walter Gieseking and Artur Schnabel. This ambitious project was again in the hands of Francesco Siciliani, artistic director, and Pariso Votto, general manager.

"Agnes von Hohenstaufen" had its premiere in Berlin in 1829, when the composer was musical director at the court of Friedrich Wilhelm III. Born in Italy, Spontini went to Paris when he was 29 and worked there for sixteen years, during which he wrote his one conspicuous success, "La Vestale". Neither his stay in France nor his subsequent years in Berlin seem in any way to have obliterated the Italianate character of his musical idiom in "Agnes von Hohenstaufen". Vittorio Gui, who conducted the festival performance with loving care, sees the opera as an immediate precursor of Wagner—the set pieces grow out of musical ideas and flow on without the pauses, with exclamation points, that demand an immediate demonstration from the audience.

I cannot imagine a finer performance of this work than that of the Maggio. From the stunning opening scene through three acts and six more scenes, the eye was delighted by the color and imagination of the sets and costumes, as well as by the tasteful handling of the masses by Maner Lualdi. Nives Poli's choreography also helped enormously to overcome the static quality of the opera.

The title role was entrusted to a young Californian, Lucille Udovick. In her first appearance in opera, Miss Udovick displayed a voluminous *lirico-spinto* voice, true in pitch, and with an amazingly even scale. To judge her acting ability was quite impossible

because the role of Agnes requires little except a series of poses. Another American, Dorothy Dow, came from La Scala in Milan to sing the almost equally important and more difficult role of Ermengarda. Hers is a fine voice, and her success in Italy has led to an engagement in Buenos Aires, where she will sing Norma for the first time.

The young tenor Franco Corelli warmed up in the second act and sang and acted Henry of Braunschweig with fire and authority. Enzo Mascherini contributed an expert performance, and Gian Giacomo Guelfi, a very fine baritone, made much of the role of the Emperor. The rest of the cast was splendid, but the star of the evening was Mr. Gui. His conviction in the importance of the work gave it true grandeur.

### American in Euryanthe

The Maggio's next offering was Weber's "Euryanthe", sung in the original German by an imported cast, of which Howard Vandenburg, American tenor, was a prominent member. The really excellent singers, apparently conscious of the vocal marathon ahead of them, took the first act to warm up. In his big aria, "Wehen mir Lüfte Ruh", Mr. Vandenburg sounded quite stunning, and he had a very definite authority onstage. Among other interpreters first honors went to Inge Borkh, but Herta Wilfert in the title role; Karl Kamann as the villain, Lysiart; and Alexander Welitsch as the King maintained the high standards the Maggio demands and seems able to get.

Carlo Maria Giulini's conducting was a revelation; Cajo Kuhnly's settings and Frank de Quell's direction did everything possible to fascinate the eye; but the dances were so unconscionably long that, good though Nives Poli's choreography was, they became boring.

Nothing new can be said about Wilhelm Furtwängler's extraordinary conducting in a Berlin Philharmonic concert. A purist who obtains his effects with a minimum of effort, he gave us

a superb evening of music, including Handel's A major Concerto Grosso, Brahms's Third Symphony, and Beethoven's Seventh Symphony. The orchestra, which is touring the United States next season, was like an extraordinarily malleable instrument, with an immense tone, singing strings, and remarkable precision. Possibly the most astonishing single characteristic was the sweetness and enormous tone of the woodwinds—it must be heard to be believed.

Guido Cantelli led two very fine concerts with the permanent Florence orchestra. The local group was not as adapted to Beethoven as the Berlin Symphony, but Mr. Cantelli conducted superb readings of the "Egmont" Overture and the Fifth and Sixth symphonies. He also offered a Mozart divertimento, Debussy's "La Mer", Casella's entertaining "Paganiniana", and Ravel's Second "Daphnis and Chloe" Suite. The Mozart, played by a small orchestra, was a model of delicacy, clarity, and simplicity. Mr. Cantelli's cushioned downbeat got extraordinary entrances that had gentleness combined with preciseness. The Debussy was equally fine, and the orchestra performed with a responsive sweetness that was a joy to hear; when sheer tonal weight was required, they had that too.

On May 19, Italy saw Martha Graham and her company for the first time. The management of the Maggio was greatly daring in engaging this magnificent group for six appearances—four of them, however, shared with a pair of operas. The repertoire must have seemed pretty severe fare for the Florentine public, but I was happily

surprised to find that despite the strangeness of the dance vocabulary the first performance was received extremely well. I am quite sure that the minor dissension was due more to the music than to the dancing, for the music of Thomas Ribbink, William Schuman, and even of the Copland of "Appalachian Spring" is foreign to this audience.

On May 20, at the lovely, comparatively little Teatro della Pergola, Valentino Bucchi's one-act opera "Il Contrabasso", commissioned by Mr. Siciliani, had its premiere. Despite the evidence it gives of a fine musical talent and a rare gift for orchestral color, the opera just does not hang together. Perhaps this lack of integration is due to the libretto, based on Chekhov's "Romance with a Double-bass", or rather to the complex symbolism that Bucchi, as co-librettist, has read into the simple little story.

The story tells of an old double-bass player on his way to perform at the castle of the local prince, on the eve of the young princess' wedding. Weary from carrying his instrument, he stops to rest. On comes the princess, who, not seeing him, sheds her clothes and goes for a swim in the river. After the old musician has followed suit, a couple of thieves steal the garments of both bathers. The musician gives the princess sanctuary in his double-bass case, while he runs after the thieves. Up to this point the music has been bright, original, and captivating.

Four musicians, also on their way to the castle, find the case and take it with them. Their music is thoroughly

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# AMERICAN ARTISTS

Act II of Valentino Bucchi's "Il Contrabasso", with settings by Lydia Franchetti



Lucille Udovick, who sang the title role of "Agnes von Hohenstaufen", is congratulated by Pariso Votto (left) and Francesco Siciliani, director and manager of the Florence Festival



# TS Prominent in Italian Series

## Centenary of Catalani's birth observed at La Scala by revival of *La Wally*

By PETER DRAGADZE

**I**N honor of the centenary of the birth of Catalani, the La Scala season opened with "La Wally," an opera that needs the best possible cast, conductor, and production in order to make it theatrically palatable today. The singing of Renata Tebaldi in the title role, Mario del Monaco as Hagenbach, George Tozzi as the Father, and Gian Giacomo Guelfi as Gellner was certainly creditable; and Carlo Maria Giulini conducted with the necessary drive and sensitivity. The production's weakness lay in the unimaginative direction of Tatiana Pavlova, whose obviously good ideas were not sufficiently realized to prevent the performance from seeming outdated. Nicola Benois designed the sets and costumes.

Thanks to the perfect collaboration of Leonard Bernstein, Maria Callas, and Margherita Wallmann, the revival after forty years of Cherubini's "Medea" scored a great triumph. Cherubini's music was fresh and brilliant in Mr. Bernstein's unforgettable interpretation. Miss Callas as Medea brought an excitement and satisfaction rarely experienced in the lyric theatre. She entered completely into the character of the part and portrayed its varied moods with a sensitivity that made this perhaps her greatest role; at the same time her vocalism accentuated the dramatic intensity of this tortured soul whose great love turns to vindictive hate and drives her to the murder of her children. Fedora Barbieri as Neris, Gino Penno as Jason, and Giuseppe Modesti as Creon, were vocally and musically good and merged their personalities into the drama. Miss Wallmann's staging recreated the atmosphere of Greek tragedy perfectly. Salvator Fiume's sets, although not greatly imaginative, produced effects of majesty and vastness.

The long-awaited return of "Rigoletto" after an absence of five years could only be described as disappointing. The conducting of Nino Sanzogno was uncontrolled. He has achieved renown in modern music, but in this performance he had not

mastered the Verdian style, losing continually the proper sparkle and balance of volume. Giuseppe di Stefano as the Duke often sounded strangled and off pitch. Rosanna Carteri was miscast as Gilda, unable to sustain the high tessitura and forced to omit some cadenzas. Leonard Warren was undoubtedly the only adequate member of the cast. Extremely musical, he was perhaps too restrained in his acting, too gentlemanly in his bearing for the average member of the Italian opera public. Otto Erhardt's staging belonged to a fifty-year-old provincial production—inadequate to Alessandro Benois' beautiful sets and costumes.

"Faust," another opera long absent from La Scala, was revived under the baton of Artur Rodzinski, who achieved some splendid effects in the lyric passages but was too deliberate where brilliance and lightness were

needed. Gianni Poggi as Faust demonstrated a first-class vocal technique although his artistry seemed negligible. Boris Christoff was a most elegant Mephistopheles, suave and sure; his splendid voice could have been heard to better advantage had he abandoned himself more, especially in the third act. Enzo Mascherini was vocally irreproachable as Valentino, giving one of his best performances in several seasons. The laurels, however, went to Elisabeth Schwarzkopf, who gave us Goethe's and not Gounod's Marguerite, most effectively sung and intelligently acted. The sets by Nicola Benois and staging by Mario Frigerio were in the traditional style.

Bartok's "Bluebeard's Castle," given in Milan for the first time, was tepidly received, principally because of the insipid staging of Mr. Erhardt and the impossible sets of Dante Ortolani. Mr. Giulini conducted, successfully bringing out the light and shade of the expressive score. Mario Petri as Bluebeard and Dorothy Dow as Judith had mastered the musical difficulties of their parts. Their acting might have been nonexistent, however, as the stage was so dark most of the time.

In the same program, the first Italian stage performance of Stravin-

sky's "Les Noces" was presented as a ballet by Tatiana Gsovsky, who was able to project the atmosphere of Byzantine Russia. Luciana Novaro and Mario Pistoni danced the principal roles. In the pit were such singers as Magda Laszlo and Cloe Elmo (greatly improved in quality over last season), Berdini, and Sardo. Nicola Benois' sets were splendid.

Herbert von Karajan produced and conducted a very fine version, on the whole, of "Le Nozze di Figaro". His musical interpretation was precise and colorful with many subtle touches, but he occasionally rushed tempos and missed dramatic moments. Savior of the performance was Sena Jurinac, called in three hours before the curtain went up to take the part of Cherubino, which she sang with great charm and wit. Miss Schwarzkopf looked most beautiful as the Countess and sang well until towards the end, when she sounded tired. Mario Petri as the Count and Rolando Panerai as Figaro were in good voice but did not exhibit profound understanding of their roles. Irmgard Seefried was a delightful Susanna, and her aria in the last act was the high point of the performance. The appropriate sets had been designed by Wilhelm Reinking.

### Silence for Twelve-Tone Opera

Rolf Liebermann's twelve-tone opera "Leonora 40/45" was received in stony silence by the Scala public, who quietly got up and went home without even a whistle at the end of the performance. The music seemed meaningless, and the stage was much too large for the character of the opera. Antonino Votto conducted too rigidly, and the interpreters — Renato Capecchi as Emile, Marta Luccioni as Yvette, and Nicola Filacuridi were obviously unhappy with the technical difficulties they had to surmount. The only saving grace were Ita Maximovna's original and pleasing sets.

"Otello" had a well-deserved success. Mr. Votto, on home ground once more, rose above his usual routine by creating some generous and sweeping climaxes. Mario del Monaco, playing the Moor for the first time in Milan, reached great vocal heights on many occasions. He was handicapped visually by his smallness of stature compared to the Junoesque proportions of Miss Tebaldi, the Desdemona. Otherwise ideally cast, the soprano sang

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Mario Del Monaco as Otello and Leonard Warren as Iago in the La Scala production of Verdi's opera



Piccagliani



Piccagliani

After a performance of Cherubini's "Medea", Leonard Bernstein (right), conductor; Margherita Wallmann, director; and Mr. Oldani, general secretary of La Scala, greet Maria Callas, the Medea

# ANNUAL SURVEY OF AMERICAN ORCHESTRAL REPERTOIRE

By ROBERT SABIN

THE 1953-54 season was a sober, rather conservative one for most American orchestras. MUSICAL AMERICA's annual survey of the repertoires of the subscription series of 30 orchestras reveals no startling changes, but American music, new and old, did not fare particularly well, nor was there any notable influx of new European works into the repertoire. Boris Blacher and Gottfried von Einem, until recently little performed in the United States, began to make their way on orchestral programs. Roy Harris and Ernest Bloch both produced important new works. Music of the twelve-tone school continued to win increasing attention from our conductors, on a modest scale. But in general, it was the tried-and-true that dominated programs.

Beethoven, Mozart, Brahms, Wagner, and Tchaikovsky were in the lead, in exactly the same order that they were in last year's repertoire. Prokofiev, Stravinsky, Bartok, Bloch, and Hindemith were the leaders among the more modern European composers. The steady growth of interest in Bartok's music since his death only goes to confirm the ironic fact that the best thing a great composer who is ahead of his time can do for his music is to die. Too late, the world brings him homage and devotion.

The 30 orchestras included in this year's survey are substantially the same as those of last year, representing all types of organizations, large and small, in all parts of the nation. Added to the list this year are the Austin (Tex.) Symphony, the Hartford Symphony, the New Orleans Philharmonic-Symphony, and the Tulsa Philharmonic. Omitted this year are the Duluth Symphony, the Erie

## AMERICAN

Barber	7, 40
Copland	7, 25
Piston	7, 20
Gould	7, 18
Thomson	3, 12
Griffes	2, 10
Menotti	3, 9
Gershwin	3, 8
Elwell	2, 8
Dello Joio	4, 7
Harris	3, 5
Mennin	3, 5
Schuman	2, 5
Creston	2, 4
Hanson	2, 4
MacDowell	2, 4
Thompson	2, 4
Gates	2, 3
Robertson	2, 3

## FOREIGN (Standard)

Beethoven	31, 388
Mozart	68, 268
Brahms	16, 226
Wagner	33, 203
Tchaikovsky	16, 152
Strauss, R.	21, 126
Ravel	15, 100
Debussy	13, 100
Mendelssohn	11, 100
Bach, J. S.	33, 96
Berlioz	11, 78
Haydn	22, 66
Dvorak	9, 54
Rachmaninoff	8, 54
Handel	13, 46
Schumann	7, 46
Verdi	18, 44
Schubert	7, 42
Sibelius	12, 40

## FOREIGN (Modern)

Prokofiev	14, 72
Stravinsky	16, 70
Bartok	11, 50
Bloch	7, 32
Hindemith	7, 28
Vaughan Williams	5, 17
Villa-Lobos	8, 16
Respighi	3, 16
Honegger	5, 12
Blacher	2, 12
Shostakovich	2, 12
Milhaud	4, 8
Walton	4, 8
Schoenberg	3, 6

\*The first figure indicates the number of different works played by the 30 orchestras included in this survey; the second figure indicates the total performances of all of these works by the composer.

Philharmonic, the Rochester Philharmonic, and the Seattle Symphony.

The reader who is encountering this survey for the first time will be amazed at the amount of music played by these 30 orchestras. In their 1953-54 subscription series, they performed no fewer than 876 works by 254 composers. Of these 876 works, 129 were by American composers and 747 by foreign composers. The American works, however, had far fewer performances by fewer orchestras than the foreign. The 747 foreign works had 3,415 performances, whereas the 129 American works had only 269 performances. The classics always fare better in this regard. Beethoven's Fifth Symphony, for example, was played by 17 of the 30 orchestras this season, in some 28 performances. No modern work, much less a modern

American work, achieved anywhere near such a total of performances.

This survey of the subscription series of the 30 orchestras does not cover all of the music they played. The radio concerts, family concerts, school concerts, municipal concerts, and other special events are not covered. This explains Gershwin's drop from second to eighth place in the list of American works. Fewer of his works were played on subscription programs than last season, although his music was still widely performed in popular programs and other special events. The reader should also be warned about the tricks that percentages can play. If an orchestra has a repertoire of only 30 works a season, it can achieve a very respectable percentage of American works by performing only three or four of them. But if it has a repertoire of 90 works, it must perform at least nine or ten works to keep up the proportion; thus the orchestras that perform the most American works numerically may not have the largest percentages. This is not meant, however, to condone the neglect of American music by many of our conductors. The symphonies of Harris, Copland, Schuman, Thompson, Piston, and Sessions, all of whom have written at least one or two works in this genre of the highest quality, are still sadly neglected. There is no reason why they should not be played season after season by many of our orchestras, instead of being "revived" every fifth or tenth year by some harried or conscience-stricken conductor.

Orchestras that achieved a proportion of American music in their repertoires of 10% or over included the Austin Symphony (10%), the Cincinnati Symphony (14%), the Cleveland Orchestra (14%), the Hartford Symphony (15%), the Indianapolis Symphony (11%), the Louisville Orchestra (24%), the Minneapolis Symphony (10%), the National Symphony (14%), the Oklahoma City Symphony (18%), and the Utah Symphony (14%). The reader should be reminded that some orchestras performed American works on extra-subscription programs, and that their low percentages may not mean that they performed almost no American music during the year.

Leaders among American composers this season were Samuel Barber, Aaron Copland, Walter Piston, Morton Gould, Virgil Thomson, Charles Griffes, Gian-Carlo Menotti, George Gershwin, Herbert Elwell, and Nor-

man Dello Joio. Barber, Copland, and Thomson are always near the head of the column, but Piston and Gould, both of whom produced new works, made substantial gains. The saddening fact is that almost no American composer has his best works played season after season by many orchestras, and it is this repetition that makes a work a "classic". In recent years, a few works, such as Copland's "Appalachian Spring" and Barber's "Adagio and his Overture to 'The School for Scandal'" have gained a firm foothold in the repertoire, but they remain exceptions that prove the rule.

In the following list the 30 orchestras, their conductors, the number of works played, and the composers most frequently represented on the season's programs are indicated. The figure after the name of the composer (or composers) indicates the number of works played during the year. The figure in parenthesis at the end of each entry indicates the percentage of American works in the 1953-54 repertoire.

AUSTIN SYMPHONY, Ezra Rachlin. 31 works. 23 composers. Brahms—3; Beethoven, Debussy, Mendelssohn, Mozart, Saint-Saens, Tchaikovsky, Rossini—2. (10%)  
BALTIMORE SYMPHONY, Massimo Freccia. 94 works. 49 composers. Mozart, Wagner—6; Dvorak, Tchaikovsky—5; Beethoven, Puccini, Weber—4. (4%)  
BOSTON SYMPHONY, Charles Munch. 78 works. 47 composers. Beethoven, Brahms—6; Berlioz, Wagner—4; Bartok, Sibelius, Tchaikovsky—3. (7%)  
BUFFALO PHILHARMONIC, guest conductors. 34 works. 24 composers. Beethoven—10; Prokofiev—2. (9%)  
CHICAGO SYMPHONY, Fritz Reiner. 126 works. 47 composers. Beethoven—13; Mozart—10; Brahms—9. (3%)  
CINCINNATI SYMPHONY, Thor Johnson. 80 works. 53 composers. Wagner—5 Beethoven, Mozart, R. Strauss—4; Brahms, Dvorak, Handel, Tchaikovsky—3. (14%)  
CLEVELAND ORCHESTRA, George Szell. 85 works. 44 composers. Beethoven—11; Mozart—6; Brahms—5. (14%)  
DALLAS SYMPHONY, Walter Hendl. 66 works. 39 composers. Wagner—11; Beethoven—5 Prokofiev, J. Strauss, R. Strauss, Tchaikovsky—3. (6%)  
(Continued on page 25)

## NEW AMERICAN WORKS

Adler, Symphony (Dallas).  
Barber, Samuel: "Souvenir" (Chicago).  
Bezanson, Philip: Piano Concerto (New York).  
Canning: Fantasy for Strings (Oklahoma City).  
Chajes, Julius: Piano Concerto in E (Detroit).  
Chiff, Charles J.: "Overture Pentatonic" (Washington, D.C.).  
Cohn, Baruch: "Let There Be Light" (Cantata) (Cincinnati).  
Cowell, Henry: Rondo (Indianapolis).  
Dalglish, James: "Statement for Orchestra" (New York).  
Dello Joio, Norman: "Song of Affirmation" (Denver).  
Elwell, Herbert: "The Forever Young" (Cleveland).  
Fetler, Paul: "Gothic Variations" (Minneapolis).  
Gates, Crawford: Symphony No. 1 (Salt Lake City).  
Gould, Morton: "Dance Variations" for Two Pianos and Orchestra; "Inventions" for Four Pianos and Orchestra (New York).  
Hamm, Charles: Sinfonia (1953) (Cincinnati).  
Harris, Roy: Piano Concerto No. 2 (Louisville); Symphonic Fantasy (Pittsburgh).  
Helm, Everett: Piano Concerto in G (New York).  
Huffman, Walter S.: Symphony No. 4 (Washington, D.C.).  
Ives, Charles: Symphony "Holidays" (complete) (Minneapolis).  
Kay, Ulysses: Symphony in E (Cleveland).  
Lewis, Merrell: Symphony in One Movement (Houston).  
Lockwood, Norman: "Magnificat" (San Antonio).  
McKay, George F.: "Song Over the Great Plains" (Indianapolis).  
Mennin, Peter: Symphony No. 6 (Louisville).  
Nabokov, Nicholas: Cello Concerto ("Les Hommages") (Philadelphia).  
Piston, Walter: Fantasy for English Horn and Harp, with Strings (Boston).  
Porter, Quincy: Concerto for Two Pianos and Orchestra (Louisville).  
Rice, William: "Music in Memoriam"—"The Alamo March 6, 1836" (Houston).  
Rogers, Bernard: "Dance Scenes" (Louisville).  
Smit, Leo: Overture "The Parade" (Boston).  
Sowerby, Leo: "Portrait" (Fantasy in Triptych) (Indianapolis).  
Sprigg: "Maryland Portraits in Contrast" (Baltimore).

Veress, Sándor: "Sinfonia Minneapolitana" (Minneapolis).  
Yardumian, Richard: "Armenian Suite" (Philadelphia).

## OTHER NEW WORKS

Andriessen, Hendrik: Ricerare (Philadelphia).  
Blacher, Boris: "Ornaments for Orchestra" (New York); Orchestral Variations on a Theme of Paganini (Cleveland).  
Bloch, Ernest: Concerto Grosso No. 2 (Boston); Sinfonia Breve (Cleveland).  
Bondeville, Emmanuel: "Ophelia" ("Illuminations No. 2") (Washington, D.C.).  
Chou Wen-Chung: "Landscapes" (San Francisco).  
Dutilleul, Henri: Symphony (Boston).  
Einem, Gottfried von: Capriccio for Orchestra (New York).  
Falla, Manuel de: "Homenajes" (New York).  
Fischer, Jacob: Concerto for Chamber Orchestra (Indianapolis).  
Ginastera, Alberto: "Estancia" (Indianapolis).  
Halffter, Ernesto: "Rapsodia Portuguesa" for Piano and Orchestra (Dallas).  
Ibert, Jacques: Louisville Concerto (Louisville).  
Kabalevsky, Dimitri: Cello Concerto (Hartford).  
Klami, Uno: "Vipusessa Kaynati" ("In the Belly of Vipunen") (Cincinnati).  
Krenek, Ernst: Concerto for Two Pianos and Orchestra (New York); Concerto for Cello and Orchestra (Los Angeles).  
Landre, Guillaume: Symphony No. 3 (Philadelphia).  
Malipiero, G. F.: "Vivaldiana" (New York).  
Martin, Frank: Ballade for Flute, Strings, and Piano (Pittsburgh).  
Martini, Bohuslav: Rhapsody-Concerto for Viola and Orchestra (Pittsburgh).  
Milhaud, Darius: Suite Concertante for Piano and Orchestra (Boston).  
Mohaupt, Richard: Violin Concerto (New York).  
Nyström, Gösta: Viola Concerto (Cincinnati).  
Paray, Paul: "Mass of Jeanne d'Arc" (Detroit).  
Piazzola, Astor: "Buenos Aires" (Indianapolis).  
Prokofiev, Sergei: "Cinderella" Suite No. 2 (Hartford).  
Saeverud, Harald: "Galdreslatten" (Cincinnati).  
Tarp, Svend Erik: "Overture to a Puppet Play" (Hartford).  
Tavares, Mario: Prelude and Dance (St. Louis).



# PERSONALITIES

in the news



Jussi Bjoerling with his family, Lars, Anders, Anna-Lisa (Mrs. Bjoerling), and Charlotte, at the Swedish mountain resort where he recently recuperated from a protracted illness

HAVING completed a number of spring engagements in and around New York, Washington, D. C., and the South, **Ellabelle Davis** flew to Helsinki last month on the invitation of the Sibelius Week Foundation to be the only foreign vocal soloist in the week-long festival honoring the 89-year-old Finnish composer. Miss Davis will also fill engagements in Copenhagen and in Göteborg, Sweden, before returning to the United States this month.

**Joseph Schuster** has just completed a three-and-a-half month tour of Europe, playing in Scandinavia, Holland, England, Italy, Switzerland, and, for the first time since the war, in Germany. The cellist's German concerts were arranged through the 22 Amerika Haus organizations.

The honorary degrees of Doctor of Music were bestowed last month on **William Steinberg**, by the Carnegie Institute of Technology; on **James Christian Pfohl**, by the Cincinnati Conservatory; and on baritone **Martial Singher**, by the Chicago Musical College.

**Herta Glaz** is now fulfilling guest engagements in Montreal and Havana and has been invited to sing the role of Marina in a concert version of "Boris Godounoff" in Baltimore. The soprano will rejoin the Metropolitan in the fall, one of her assignments being the *Magdalene* in a restudied production of "Die Meistersinger".

**David Poleri**, who was recently in Florence to sing the tenor lead in the Italian premiere of Tchaikovsky's opera "Mazeppa", will be heard as soloist at Tanglewood this summer. Another returning American, **Vera Franceschi**, has completed a seven-week European tour and will join the artists roster at Tanglewood.



Duo-pianists Josette and Yvette Roman are conducted on a tour of the "Flea Market" in Paris by Marks Levine, president of National Concert and Artists Corporation

**Regina Resnik** made her dramatic debut on television this summer as Eva on Gertrude Berg's program "The Goldbergs". The soprano appeared at Lewisohn Stadium in a concert version of "Die Fledermaus" early this month and, after a short vacation, will fly to the Pacific Northwest to sing eight performances of "Carmen" in principal cities there.

**Nicanor Zabaleta's** spring schedule abroad included appearances at Barcelona, Zurich, Munich, London, Amsterdam, The Hague, and in the Scandinavian capitals. The guitarist will be soloist in the premiere of a new concerto by Milhaud at the Venice Festival in September.

**Robert Merrill** and the pianist **Marion Machno** were married in New York on May 30. They will spend most of the summer in Europe.

**Mr. and Mrs. George E. Judd, Jr.**, announce the arrival of a son, **George Morton Judd**.

**Iva Kittell** has returned from a successful tour of Cuba and is making plans for her second South American tour this summer.

**Anna Russell** will perform this summer at the Pacific Coast Festival in Santa Barbara and at the Aspen Festival, and will embark on a European concert tour in the fall.

**Marks Levine** and **O. O. Bottorff**, co-owners of National Concerts and Artists Corporation, are currently in Europe scouting for new artists and attractions to offer here under the NCAC aegis.

**Julius Katchen**, who is now in Europe for concerts in London and at the Belgium and Holland festivals, will make tours of South America and Japan in the fall. He will return to Europe for a three-month tour in January.

**Rosalyn Tureck** will sail to England this month for a number of lecture engagements and concerts at Albert Hall and for the BBC. She will play a Bach cycle at the Victoria and Albert Museum in October.

**Frances Yeend** was a recent soloist with the Israel Philharmonic, under **Ferenc Fricsay**, in a total of eight performances of Verdi's Requiem. The New York City Opera soprano was married to **James Benner**, her accompanist, in Ithaca, N. Y., in May.

**Mildred Dilling** will give a recital for the International Music Association in London on July 19 and will make a return appearance as soloist with the City of Birmingham Symphony on the 21st. The harpist will play her third Wigmore Hall recital in November.

**Ralph Herbert** is studying new roles for two American premieres in San Francisco this fall. He will sing the role of Roselbo in Cherubini's "The Portuguese Inn" and two supporting roles in the first stage performances here of Honegger's "Jeanne d'Arc au Bûcher".

**Gyorgy Sandor**, visiting Europe for the first time since 1951, is being acclaimed by audiences in Italy, Germany, Switzerland, Austria, and Great Britain.

**Milton Katims**, newly appointed musical director of the Seattle Symphony, will conduct in Connecticut, Montreal, and Chicago before settling down to his post for next season. He conducted the Seattle orchestra in its first coast-to-coast broadcast in several seasons last month.

The British soprano **Isobel Baillie** was a guest artist last month in a concert by the Washington (D. C.) Cathedral Men's Choir and the Chamber Chorus of Washington, conducted by **Paul Callaway**.



Jennie Tourel (center) is congratulated by Martha Lipton, British manager Wilfred Van Wyck, and Jorge Bolet after her recital at London's Wigmore Hall in June



Eleanor Steber looks over the score of "The Girl of the Golden West" with her coach, Renato Bellini, before flying to Florence to sing in the Puccini opera



Claudette Sorel won cum laude honors upon graduation from Columbia University this June. The young pianist is shown standing beside Columbia's Alma Mater statue



A scene from the Wiesbaden production of Janacek's "From a Deathhouse"

## Janacek Opera on Prison Theme Staged at 1954 Wiesbaden Festival

By H. H. STUCKENSCHMIDT

**I**N every creature a spark of God," wrote Leos Janacek as a motto over the score of his last work. It was as unusual as everything that came from the great Moravian musical dramatist: a transfigured tragedy of deepest human suffering, without "action" in the sense of Sardou, without erotic associations, but completely suffused with what Rilke called the "great illumination from within".

"From a Deathhouse" ("Aus einem Totenhaus"), completed (except for a bit of polishing here and there) in 1928, takes place in a "Fidelio"-milieu. The libretto is the dramatization of Dostojevsky's "Siberian Journal". Even more than Moussorgsky's "Boris", the work is a powerful monologue for the chorus, from which, like veins from a rock, the solo scenes with almost anonymous figures emerge. Each of these captives has his own fate. The others scarcely understand him. Yet when he begins to tell them about it, they reveal themselves as brothers, filled with love or, in some cases, hate.

There is Alexander Petrovitch, the "political" one, whom the prison commander almost breaks, with a hundred blows of the knout. He forms a tender friendship with the young Tartar Alei, who tells him about his sister and mother. There is Lange, who plays with a captured eagle; Skuratoff, who is everwhelmed by memories of his lost happiness as by the changing strophes of a song; Schischkoff, who relates his own fatal love story, unconcerned over the agony of Luka, until he recognizes in the dead Luka the cause of the tragedy.

There are the episodes with the tailor's shears, with the Greek Orthodox priest who blesses the food buckets, with the wretched whore who lures a convict into the darkness, with the soldiers who receive the "new-comers" and at the close send them back to freedom and with the commandant who is suddenly transfigured by remorse and alcohol and begs the "political" prisoner for forgiveness.

Untroubled by conventional laws of form, Janacek has written for all this a score in which stroke after stroke of sudden inspiration occurs, natural, monumental, with that unique blend of mastery and naive awkwardness that was his alone. Woodwinds repeat themselves; a little song is heard; dance rhythms start up and as sud-

denly stop; a polka introduces the priest; a hammering xylophone solo accompanies the great attack of Skuratoff in the Third Act. Modal passages with the Phrygian second and the Lydian fourth color the harmonic idiom.

It is a shattering work, a difficult work. All respect to the Wiesbaden Theater, which presented it to the public attending the 1954 Wiesbaden Festival. And how it performed the opera! The stage designer Ruodi Barth has outlined the scenes with clear contours in the macabre twilight: palisades, barbed wire, a gate, the ship on which the convicts work, the hospital beds boldly placed before a diagonal wall on the stage, and the huge iron stove. Friedrich Schramm, the new director of the Staatstheater of Hesse, has staged the work in a way that captures its peculiar mood

in every detail. Out of the great silence of collective suffering emerges the visible action, changing, renewing itself in the episodes of rage and grief, of bitter joy and bright reminiscence. The monologues of the narrative stand out like close-ups in a mass motion picture. We receive a stylistically unified impression of naturalistic reporting and appropriate handling of ensemble when the path opens before the political prisoner and leads him toward the shining horizon or when the convicts stare after the fleeing eagle. All of this has been conceived and experienced—in the brutal death scene of Luka perhaps a shade too realistically.

The collective style of the opera as a whole has served as a guide to Karl Elmendorff's conducting of it. The orchestral accents are right; the orchestra brings form into the mosaic texture of phrases that break out abruptly; the choruses, directed by Karl Howe, mingle unnoticeably with the solo episodes.

Almost every singer is gripped by the ensemble spirit of the performance, and it is proper that all of them take their curtain calls at the close as a complete group. Yet a few are outstanding: the figure of Alexander Petrovitch (Robert Trehy), changing from pride to humility; the astonishing achievement of the tenor David Garen, as Skuratoff; the young Tartar (Rolf Sander); the dramatically vigorous Schischkoff (August Schwend). And in the large ensemble, the almost Shakespearian scene in which—a theater within a theater—a group of the prisoners perform the morality play of Don Juan and the Devil.

The public was a bit overwhelmed at first by the power of the performance. Its participation in the spirit of the opera grew from scene to scene until it burst into an ovation at the close.

On the operatic stage there are very few works that treat the problem of endangered freedom with such passion and primitive strength in artistic form as this one. Janacek's "From a Deathhouse" is the tragic epic of our own situation in the world today. What Kafka senses, what Sartre and Eliot treat from the spiritual point of view—for this a Moravian musician found a key in the love of man.

## Royal Philharmonic Honors Stravinsky; London Symphony Marks Fiftieth Year

By CECIL SMITH

**W**HEN Igor Stravinsky made his first public visit to England in seventeen years, in mid-May, every seat and every salable inch of standing room in the Royal Festival Hall was occupied. Three days later, when Denis Matthews and a group of London Symphony instrumentalists gave the first London concert performance of the Septet, in the composer's absence, it would have been possible to shoot deer in the same hall.

These two events constitute a parable of London's attitude toward contemporary music—and, I suspect, of the attitude of nearly every big-city audience. The music of our own time is palatable if you can look at the man who wrote it, or, failing that, at some international celebrity who conducts or plays it. But the pull of a new piece—even a masterwork such as the Septet—is slight indeed when it is offered without some side attraction.

Mr. Stravinsky conducted four of his ballet scores (from "Petrouchka" to "Orpheus") in a concert of the Royal Philharmonic Society. Before the second half Sir Arthur Bliss, who was appointed Master of the Queen's

Musick after the death of Arnold Bax, presented to the Russian-American composer the society's gold medal. This medal is considered one of the highest honors in English music. It was given to Beethoven and Wagner; in our own time it has been bestowed upon Vaughan Williams, Sir William Walton, and Sibelius.

Four Festival Hall concerts have celebrated the fiftieth anniversary of the London Symphony, which occupies a major place in the affection—and sometimes the respect—of audiences not only in London, but all over southern England. Since its annual subsidy from the Arts Council is only \$5,400, its members have to work like beavers to keep the organization afloat. Under their own auspices they give an annual series of ten Festival Hall concerts, as well as occasional extra events (this year six Beethoven and three Brahms concerts directed by the just-resigned conductor-in-chief, Josef Krips, plus the four birthday concerts). They tour extensively in the southern half of England (leaving Yorkshire and the Midlands largely to Sir John Barbirolli's Hallé Orchestra of Manchester). They farm them-

selves out to anyone who wants to hire them—notably choral societies, for the LSO (as everyone calls it) can play every standard choral piece from the "Messiah" to "The Dream of Gerontius" in its sleep. The men play some sort of concert nearly every night, and snatch what rehearsals they can when they are not on a train or bus.

Under these unprepossessing circumstances, every presentable concert the LSO gives amounts to a miracle. And some of their concerts—especially the Beethoven ones under the inspired leadership of Mr. Krips—are considerably better than presentable. For the basic schooling of the players is admirable. In all regards except details of precision they play the Viennese classics better than any of the other four London orchestras; and because they are good sight-readers they can usually get through a new score without making a hash of it, even when their whole preparation has been an hour's run-through.

No American orchestra would expect to exist on the LSO's terms. It is a co-operative group. The players hold shares, and elect their board of directors and their business management from their own personnel. Although Mr. Krips was officially conductor-in-chief, he has not had the power of hiring and firing. His association with the orchestra is now to be a few appearances in the fall before he goes to Buffalo and a few in the spring between his return from the United States and his departure for the Holland Festival. There is no permanent conductor, in the American sense of the word—not even as permanent a one as the London Philharmonic's Sir Adrian Boult, who probably does not actually take charge of more than twenty per cent of that orchestra's concerts.

### Old "Deputy" System

The original London Symphony, back in 1904, grew out of the Queen's Hall Orchestra, with which Sir Henry Wood gave the popular concerts known nowadays as the Proms. A deputy system entitled any member of the Queen's Hall Orchestra to send a substitute to play in a concert whenever he wanted to accept a more lucrative or attractive offer for his services. Sir Henry did not fancy an ever-shifting body of players, and he insisted, before the summer season of 1904 began, that all the members of the orchestra must be present at all concerts. This demand did not please the orchestra men, for they often made better money in one-night stands and at such gala affairs as the Leeds and Three Choirs festivals.

Three-quarters of them refused to sign with Sir Henry. Gathering to themselves enough additional players to bring their strength up to 103 (considerably more than today), they banded together in a new orchestra called the London Symphony. With no backing beyond a few small, friendly gifts, they faced enormous hazards. But somehow they managed to continue, through thick years and thin, and they are still with us today. Ironically, the deputy system they originally fought to preserve has become a thing of the past. When the LSO was given an Arts Council grant for the first time a few seasons ago, it was forced to reorganize as a permanent, non-deputy-ridden group. With the elimination of deputies from the pit of the Sadler's Wells Theater orchestra a year ago, the archaic and evil system finally came to an end in England.

Despite its fiscal problems, the London Symphony has always kept a progressive viewpoint. It was the first English orchestra to make phonograph records—in 1920, when the results were not yet very gratifying. It was the first full symphony orchestra to broadcast in England; for five years before the BBC formed its own or-

(Continued on page 24)





## Not Dead Yet

Everyone, I am sure, will be delighted to hear that members of the recently dissolved NBC Symphony have decided that the orchestra "can and must go on" and that definite plans are under way to reconstitute the orchestra as an independent, self-governing organization. A cabled invitation to Arturo Toscanini in Milan to return to the podium he so recently relinquished was turned down by the conductor on account of his age (he sent best wishes), but it is understood that several offers already are in hand from concert managements to take over the orchestra's affairs, arrange tours and make recordings. A number of well-known conductors and soloists also are said to have offered their services in order to help the orchestra establish itself. A steering committee, under the chairmanship of Don Gillis, former producer of the symphony series for NBC, currently is at work setting up a charter and by-laws.

No orchestral body of major proportions has sought to establish itself in the New York area in a great many years and how successful the efforts of a "second" orchestra might be at this time is a subject for broad speculation. Not the least of the problems that immediately present themselves is the matter of a suitable auditorium in which to give its New York concerts. Carnegie Hall is the only really suitable auditorium in the city today for symphonic performances, and its choice dates are already so completely monopolized by other orchestras, including the Philharmonic-Symphony—to say nothing about regular bookings—that the new aggregation might find itself in an unenviable situation regarding dates.

Another problem that occurs to me—maybe no problem at all to those who know more about it—is the matter of the orchestra's title. Will the National Broadcasting Company permit the new organization to call itself the NBC Symphony? To retain the title would seem to me to be of the essence of any hoped-for success. The NBC Symphony is, or was, one of the most famous orchestras in America and has been familiar for years in every corner of the globe reached by the National Broadcasting Company and by RCA Victor records. But without the NBC

label, or with some other newly created title, the orchestra would lose its identity and the priceless reputation and prestige that go along with it.

Let me seem to be talking like Gloomy Gus, let me say that the orchestra men may already have thought of and solved such questions as these, and that, in any case, they certainly should be capable of solution on some satisfactory basis. Meanwhile, I salute the courage and the quickness of spirit which have prompted the splendid NBC musicians to take fate by the forelock and to say, in the words Mr. Gillis cabled to Maestro Toscanini: "The orchestra you led for so many years refuses to die!" . . . Encore, gentlemen!

## Revival

A generous proportion of the praise that greeted the New York City Center's revival of the Rodgers and Hammerstein musical play "Carousel", which has proved such a hit that its run has been continued well into the summer, went to the dancing. Agnes De Mille's choreography, especially in the ballet on the beach, is one of the most sensitive and humanly perceptive elements in the production, and Bambi Lynn was on hand to dance the role she had created in the original production. (Since the opening, her role has been shared, and very capably, by Gemze De Lappe and Nadine Reneve.)

Only a few years ago, hard-bitten Broadwayites were screaming their complaints that "ballet was taking over musical comedy" and that show dancing was becoming "arty, intellectual, and pretentious". I think they would have to agree now that they were wrong, that dancing has improved the quality of musical comedy without making it pretentious, that choreographers such as Hanya Holm, George Balanchine, Jerome

Robbins, and Miss De Mille have brought a firmer structural line and a deeper humanity into show business. Certainly, the young dancers who appear in this latest production of "Carousel" add enormously to the conviction, the emotional impact, and the excitement that have kept the City Center packed for weeks.

## Early Americana

Over in Philadelphia, a waiter who admits that he can neither read music nor play a note has embarked on what seems like a valuable publishing venture in the field of music. Certainly, the first products are fascinating.

Harry Dichter, who came from Russia with his family in 1909 when he was eight, first displayed his antiquarian interests by investing in rare book editions. Partly through contact with the late Joseph Muller, authority on early printings of "The Star-Spangled Banner", Mr. Dichter began to specialize in old American music. Without foregoing his job as a waiter, he became one of the leading collectors in his field. By 1941 he had written, in collaboration with Elliott Shapiro, "Early American Sheet Music", and he has brought out two large catalogues of items he has for sale.

This year Mr. Dichter has turned to issuing facsimile reproductions of rare, historically valuable works. Two sets are now on the market: eight songs by Francis Hopkinson dating from 1788, and fourteen songs and dances dealing with baseball published between 1860 and 1894. In work are two other items: John Tufts's "Introduction to the Singing of Psalm-Tunes", published in 1726 and believed to be earliest American imprint devoted exclusively to music, and John Aitken's "Compilation of the Litanies and Vespers Hymns and Anthems as They are Sung in the Catholic Church adapted to Voice and Organ",

dating from 1787 and the first American collection devoted exclusively to Catholic music. Since few copies of these works exist and are accessible only in certain libraries scattered across the country, Mr. Dichter's project can be seen to be of inestimable importance and convenience to research workers or to the merely curious.

The Hopkinson and baseball collections may not rank high as works of art, but they are full of human interest. "Seven Songs for the Harpsichord or Forte Piano, the Words and Music Composed by Francis Hopkinson" (an eighth song was added after the title page was engraved) represents the first collection of secular music by a native-born American composer to be published here. It is prefaced by a long dedication to George Washington by the composer, who combined in his life the roles of lawyer, statesman, author, musician, inventor, artist, and scientist.

The songs have a Haydnian quality, if on a cruder scale. Although some of the love lyrics are melancholy in spirit, the music sticks rather unremittingly to the major mode. Two songs stand out: a hunting song, musically descriptive, and a delightful Rondo about scorning the chains of love. Still other songs have a simple, fragile charm.

The baseball items are great sport in more ways than one. "The Union Base Ball Club March" is dedicated to the "champions of Missouri", "The Live Oak Polka" to the Rochester, N. Y., team; "The Home Run Polka" to the National Base Ball Club of Washington, D. C.; and "The Red Stockings" (with a cover picturing its nine members, including a formidably bearded pitcher) to "The Ladies of Cincinnati" in 1869. There are also a quadrille, a schottische, a galop, and a quick step. The reader is forewarned that some of the dances, taken at suitably lively tempos, are not easy to play.

Among the songs are "Hurrah for Our National Game" ("May no 'base play' be ours"); J. W. Kelly's "Slide Kelly Slide", immortalized by Maggie Cline; and "The Base Ball Fever" ("Our papers team with base ball News, Four columns good and over").

As Mr. Dichter can attest, making early American music a hobby can be engrossing and rewarding. It only remains to be added that Mr. Dichter publishes under the title of *Musical Americana*, at 5458 Montgomery Ave., Philadelphia 31.

## Directive

I am informed that a refugee, recently arrived in Hong Kong from China, reported that the Communists have banned "ad libbing" by musicians and have ordered them to play only what is written on music paper. Up for investigation now, I understand, is the momentous question of just how much bourgeois subversion the boys have been packing into those cadenzas.

*Mephisto*



Cover of an 1867 publication, one of fourteen songs and dances devoted to baseball and reproduced in facsimile for a portfolio recently issued by *Musical Americana*

# MUSICAL AMERICA

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# Is The Music Profession Really Shrinking?

A reader takes issue with the editor

DEAR Mr. Eyer: You are to be congratulated for some very frank and discerning words on the subject of Federal subsidy in the current [May] issue of MUSICAL AMERICA. Although it seems to me that this is the first time this subject has been taken up with some real possibility of fruition in the Congress, I am concerned that it is not being more seriously discussed by the profession. I sincerely hope that MUSICAL AMERICA will keep this matter before the musical public and encourage the presentation of all points of view concerning it.

You attempt several points in your article which escape me, and if you please, I would like to be enlightened concerning them.

(1) You state, for instance, that "the music profession has shrunk at a startling rate in recent years and it will go on shrinking unless something is done to provide more opportunities to make a livelihood in it," and cite the theater as an example. I have no statistics available, but I know that the theater in my generation has never been an employer of symphonic musicians in any volume. Are you speaking of union-card holders in general, a classification which includes hordes of ninety-day-wonder bass pluckers, accordionists, guitarists, etc? The fact that there were five major or "professional" symphony orchestras in the United States in 1900 and 28 today would seem to me to indicate an expansion of opportunity. (I am assuming that the average symphony musician's income constitutes a "livelihood", which is a slight exaggeration).

You "know of no orchestras with the 'community' classification that pay their personnel a living wage". But from what I can discover among the oldtimers who are still with us, the vaudeville pit orchestra of two generations ago didn't either; it had to be supplemented by other work.

(2) Are "fewer and fewer young people taking to music as a life occupation"? Again I have no statistics, but I know that practically every major school of music and conservatory in the country has more students now than they had twenty or thirty years ago, taking into account the relative increase in popula-

tion. If I am not mistaken, Mr. Petrillo has taken these institutions to task at various times for producing more musicians than the market can absorb.

(3) From what I know of the community orchestra movement, I feel you overstress the "project" idea. After all, the average community orchestra depends on the box office for about half its revenue. If the musical result is not worth listening to, the musical public will not buy tickets when for very little more they can purchase a performance on records by almost any one of the world's great orchestras.

It is true, however, that the "project" is important, since the "project" usually supports activities which no once-or-twice-a-year visiting orchestra can, such as concerts for children at nominal admission or free, a training orchestra for teen-agers which the school system cannot or may not care to support, or an integrated municipal program of year-round cultural activities of all types.

(4) While any conductor does not enjoy losing a good player, I doubt if most conductors of community orchestras gnash their teeth when a young player leaves for "greener pastures". In fact, many of them that I know feel, and rightly so, that one of the functions of the community orchestra is to give these young players experience in performance so that they can move on to better things, if they are qualified. The "syphoning process" is not the crux of the matter; the basic problem is that after years of study and apprenticeship the professional symphonic musician discovers that he can find steady work for only forty to fifty percent of the year.

THE idea of "progress", based on the nineteenth-century philosophy of infinite perfectibility, is a shaky basis on which to establish an orchestra. Must an orchestra, or any institution, get "better" all the time? You cite the example of a community orchestra which is "less versatile, less proficient technically, and less mature artistically today" than it was 25 years ago. I say compare the New York (Continued on next page)

## NBC-TV Opera—A Forward Step

IN the words of one of our newly celebrated television personalities, MUSICAL AMERICA would like to "add its small voice" to the chorus of praise that has been heaped upon the staff of the NBC Television Opera Theater and its producer, Samuel Chotzinoff. A memorable performance of Strauss's "Salome" in May concluded what was without doubt the most distinguished and forward-looking season in the Opera Theater's five-year history. It was a season that brought a number of artistic achievements—a successful English version of Debussy's "Pelleas and Melisande", a three-hour presentation (in two installments) of Mozart's "The Marriage of Figaro", and the first large-scale production of a new American opera, Vittorio Gnanini's "The Taming of the Shrew".

It was a season, too, that saw the utilization of the industry's major technical advance of the year, color television. Three of the eight NBC opera performances, or nearly half, were telecast in RCA compatible color. And it was a season that won for the opera group five major salutes—the Peabody Award, the Variety Showmanagement Citation, the Sigma Alpha Iota Trophy, the NAACP Award of Merit, and a dinner, as guests of honor, with the New York Music Critics Circle.

It was at this dinner that Mr. Chotzinoff outlined the workings of the opera staff at NBC and the variety of technical obstacles that must be overcome with each presentation.

A recurring problem, he pointed out, was the co-ordination of singers and orchestra. The move this year from the spacious Center Theater to the closer confines of an uptown studio meant that the orchestra could no longer even be situated on the same floor as the singers. But while technical considerations may sometimes appear to be getting out of hand, be it said that Mr. Chotzinoff and his musical director, Peter Herman Adler, have never compromised the high artistic standards that have made the NBC Opera Theater one of television's most enterprising cultural organizations.

It would be hard to estimate in cold figures its services to the cause of good music on the airwaves and to the growing number of opera-lovers across the country, but Mr. Chotzinoff had some figures to offer regarding its cost to NBC. The tab this year, for the eight programs, was an estimated half million dollars, including production expenses and staff salaries. We are indebted to the network alone for offering the series entirely on a sustaining basis.

As in the case of the formation of the NBC Symphony seventeen years ago, the inspiring force behind the Opera Theater was Brig. General David Sarnoff, chairman of the boards of RCA and NBC. The project will enter its sixth season next October, and we live in the hope that there will be many more to come.



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AMERICA

(Continued from opposite page)

Philharmonic—Symphony of today with the same orchestra 25 years ago, in the midst of Toscanini's regime. Is it more versatile, more proficient, etc? Even if it hasn't progressed, one would hardly be inclined to chuck it aside. And yet that community orchestra of which you speak is probably as important to its community—maybe more so—than the Philharmonic is to New York.

(5) I realize you are quoting Mr. Petrillo about "slow death for music at the professional level in cities of a population of 300,000 or under", but I wonder where such an idea comes from. When and where has there been any music at the professional level — other than visiting artists — to face slow death? There are more orchestras than ever before, there are more concert series than ever before, the artist agencies have as large or larger rosters than ever before. This "slow death" statement reminds me of Verdi's Violetta, whose robust appearance and energetic high notes belie her complaints of consumption.

All this merely beggars the question of whether Federal aid is (a) necessary, and (b) desirable.

Some sort of aid is certainly desirable, and in some cases urgently necessary, but whether it need be Federal aid is open to question. Our musical culture is much too highly centralized now; the imposition of a Federally regulated program does not seem to be the answer.

However, it seems to me that Congressman Howell's new bill (HR 7185) points the way towards the most likely solution. I have not examined this bill as closely as I would like, or as closely as it requires, and so would not care to be quoted, but it seems to be an admirable compromise between the prospect of Federal financial support—which some of our musical leaders seem to feel is necessary and the specter of a bureaucratic ogre wielding an esthetic dictatorship—which many of us fear. I think that MUSICAL AMERICA could perform a real service to the musical world by presenting a thorough analysis of this latest bill, divested of its legal language, in terms of theoretical, but concrete, cases.

C. M. CARROLL, Manager  
Toledo Orchestra Association  
Toledo, Ohio

### Mr. Eyer Replies

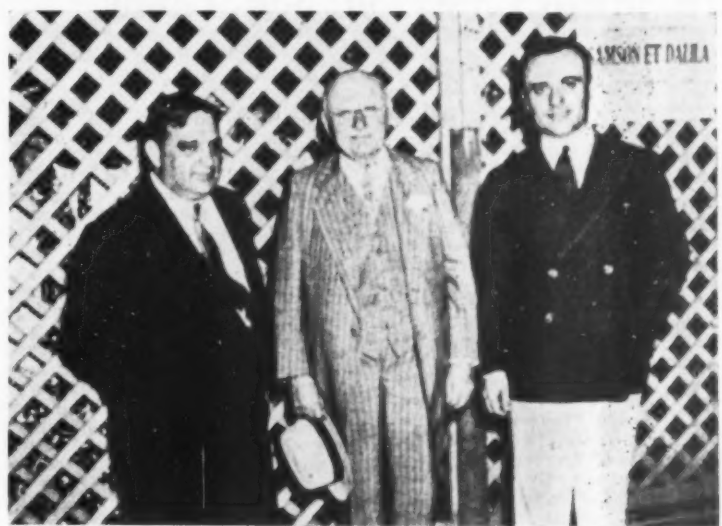
IN UNDERTAKING to reply to the pertinent questions Mr. Carroll has raised in connection with my article in the May issue of MUSICAL AMERICA, on government aid to music, I would like to say, by way of preface, that reliable, comprehensive statistics do not exist, or have not been brought forward, covering many of the broad areas of discussion on this subject. Also, the matter of terminology proves troublesome on many occasions, since the interpretation of such terms as "professional musician", "community orchestra", "living wage", and the like, varies widely from place to place and with different people. With this in mind, let us proceed to Mr. Carroll's first point:

(1) What is a professional musician? There are no universal criteria that I know of that clearly define that title. Perhaps the most widely held presumption is that a professional musician is a musician who makes his livelihood, or a substantial part of it, in the practice of music. Mr. Petrillo, perhaps, might suggest that a professional musician is any musician who belongs to his union. Not many people, I think, would hold the view that only symphonic musicians are professional musicians, as Mr. Carroll seems to imply.

It has been my experience that professional musicians, except for an elite few, cannot afford to draw the line too sharply between the types of jobs they will or will not take. Especially in the smaller communities, the musician must take just about any job he is technically equipped, in professional jargon, to "cut". Therefore he may very well shuttle between "bass plucker" in a dance combination

## What They Read Twenty Years Ago

1934



New York's Mayor Fiorello LaGuardia and Adolph Lewisohn, donor of the Stadium, give their official blessings to José Iturbi, who conducted the initial Stadium concert in the 1934 season

and bass bower in the community symphony in order to make ends meet financially. The fact that there are 28 major orchestras in the country today as against five in 1900 is a fine tribute to the coming of age of American culture; but it is not earth-shaking so far as the bread-and-butter of the profession as a whole is concerned. These orchestras from coast to coast, as A. Rex Riccardi of the American Federation of Musicians has pointed out, employ only 2,500 musicians of the grand total of all the musicians in the country, and of these only 500 "get good journeyman's pay for two-thirds of the year". The average skilled symphony musician makes around \$77 a week (about the same as a semi-skilled factory worker) but he gets his money *only during the orchestra's season* which works out roughly to about half a year.

Certainly this is no substitute, from the economic viewpoint, for conditions that prevailed in an earlier day when live music thrived at

the community level. The pay scale, so far as I know, was relatively no lower then and the musician was sure of year-around employment. As a concrete example, here, I cite a city of 150,000 population in the year 1929. To my knowledge this city boasted six theaters and three hotels that regularly employed orchestra musicians at that time (I do not include theaters that employed organists since every movie theater at that time employed either an organist or pianist to accompany silent pictures). There was one "legitimate" theater, employing a pit orchestra of about nine men; three vaudeville or vaudeville-picture houses, employing pit orchestras of from six to nine men each; two first-run picture and presentation houses employing "concert" orchestras of 25 to thirty men each. The hotels, as I recall, had trios or other small combinations totaling, perhaps, twelve or fifteen men. Here, then, we have a city of 150,000 with 100 professional musicians (give or take a few) regularly employed, full-time in most instances, in the practice of their craft. Today, this same city has not one functioning theater orchestra. The hotels have intermittent dance combinations, and the movie organists, as everyone knows, have passed completely into limbo, although many of them now work in night clubs. This same city, however, now has a community orchestra (in which many of the old theater men still play) of about 65 musicians. The average pay for these musicians today does not exceed \$250 for the entire season. Does this not sufficiently illustrate how and why the music profession has shrunk, Mr. Carroll?

(2) Like Mr. Carroll, I have no reliable statistics, beyond hearsay, as to the number of students in music schools today as compared to twenty or thirty years ago, and I do not know what Mr. Petrillo has said on this point. It would be an interesting subject to explore, however, and I intend to do so.

(3) I always have felt that the community orchestras make a unique and invaluable contribution as training grounds for young musicians, and their service to the community by way of children's concerts and many other special activities cannot be sufficiently praised. This was not my point in discussing the civic and social aspects of the "project" viewpoint, as the article makes plain.

(4) Mr. Carroll's objection to the general idea of "progress" in relation to an orchestra presents a fine philosophical point, but I fear it will be greeted with dismay by virtually every musician who reads it. Musicians, by instinct, by training, almost by religion, are perfectionists of the first order.

(Continued on page 23)



### On The Front Cover

#### Mannes-Gimpel-Silva Trio

THE Mannes-Gimpel-Silva Trio (pictured above, left to right: Bronislav Gimpel, violinist; Leopold Mannes, pianist; and Luigi Silva, cellist) is recognized among the foremost ensembles now before the public. Organized in 1951, the group has developed a large, enthusiastic following throughout the United States and Canada. Mr. Mannes, president of the Mannes College of Music, in New York, has held a Guggenheim fellowship in composition. He has appeared as soloist in this country and abroad—most recently in the Casals festivals at Prades, France. Mr. Gimpel and Mr. Silva have also toured as solo artists throughout Europe and the United States. The high point of the trio's 1954-55 season, which will include their fourth trans-American tour, is a series of three concerts at New York University offering contemporary works and the complete cycle of Mozart trios. With the Little Orchestra Society, of New York, they will be heard at Town Hall and at Hunter College in Beethoven's rarely performed Triple Concerto. The Library of Congress in Washington has presented concerts by this group, as do many colleges and universities. In February, 1955, the trio will depart for a tour of England, Holland, Germany, and Italy. The trio records for Decca and Columbia. (Photograph by James Abresch, New York.)

# Denver Symphony Plays Salute To Brazil's City of Sao Paulo

Denver

DENVER'S musical life of the last six months has been very active. The post-holiday season opened on Jan. 5 with a Denver Symphony concert at City Auditorium. Saul Caston conducted Brahms's Second Symphony with a loving care that was also evident in Debussy's "The Afternoon of a Faun" and Respighi's "Fountains of Rome".

The following concert programmed Schumann's Second Symphony, in a sensitively romantic reading; Smetana's "The Moldau", glowingly sung; and Strauss's "Der Rosenkavalier" Suite, with Bach's Third Brandenburg Concerto as an opening.

Beethoven concertos were vehicles for Rudolf Serkin and Isaac Stern. Mr. Serkin's masterly, poetic performance of the Fourth Piano Concerto was heard in the same program as Horace Tureman's well-received English Suite in D. The concert that brought Mr. Stern's thoughtfully eloquent playing of the Violin Concerto included Brahms's Third Symphony in a wonderfully warm and passionate performance under Mr. Caston.

A Salute to Sao Paulo, Brazil, called forth a colorful program, with speeches by Voice of America's Walter Ducloux, Dr. Arujo of the Brazilian Embassy in Washington, and local dignitaries. Two "Batuques" by Oscar Fernandez and Mignone's "Congada" were brilliantly played, but it was Villa-Lobos' toccata "The Little Train of the Brazilian Countryman" that brought delighted applause. Beethoven's Seventh Symphony, in a finely integrated interpretation, made a happy choice for the broadcast program's finale.

## Song of Affirmation

Dello Joio's symphonic cantata "Song of Affirmation" was vibrantly set forth by the orchestra and the Lamont Singers, directed by Florence Lamont Hinman. The young chorists sang it with fine gusto, bright tone, and sensitive shading, and Donna Bricker's lovely mezzo-soprano hymned the Pilgrim's exaltation most expressively.

In one concert Leon Fleisher demonstrated his inherent musicianship and brilliant pianism in two contrasting works, Beethoven's Second Piano Concerto and Rachmaninoff's Variations on a Theme by Paganini. Nathan Milstein found new depths of beauty in Brahms's Violin Concerto, and Eileen Farrell captivated a large audience with her glorious singing and charm. Her opulent voice soared to dramatic heights in arias by Gluck, Weber, Verdi, and Puccini.

The orchestra's final concert was all-Russian: the Overture to Borodin's "Prince Igor", Rachmaninoff's Symphonic Dances, and Tchaikovsky's Fifth Symphony. The program produced some brilliant playing, and the vitality of Mr. Caston's conducting was particularly evident in a spine-tingling performance of the symphony.

In three Oberfelder concerts, the Vienna String Symphony was heard in the most unusual program—and a delightful one; Jan Peerce demonstrated his superb artistry; and Immortal Musicals brought Irra Petina as a charming star, with Lillian Shelby, Lanny Ross, and Hugh Thompson as her colleagues.

The Cosmopolitan Drama Group of Denver presented James Weldon Johnson's "God's Trombones", a dramatization of Bible stories as told by an

old-time Negro preacher. Folk tunes and spirituals were effectively used in the presentation.

Waldo Williamson's delightful opera, "Silverheels", had its premiere on May 12 in Denver University's Little Theatre. Russell Porter's libretto, based on the legend of the beautiful dance-hall girl after whom Mr. Silverheels was named, retells the story with simplicity and imagination, and Williamson's sparkling score is as vigorous and refreshing as mountain air. It has a folk-opera flavor in the style of Weill or Gershwin, and the composer uses his sure technique with skillful dramatic instinct. The scoring is for small orchestra, with effective use of solo piano—a score with tunes one remembers.

The opera tells how Silverheels stayed on, when all the other women had left, to nurse the miners during a small-pox epidemic. She herself was finally stricken; and although she survived her beauty was gone, and so she went away never to be seen again.

Sandra Caldwell sang surely if not sweetly in the title role and was gracefully pretty. Her gambler-lover, a baritone role, part narrator and actor, has much variety in the solo numbers. Roger Fee handled the part smoothly both vocally and histrionically.

The Minister has two of the opera's best numbers and with handsome young Capt. Black to do some beautiful singing, they were a high point of the performance. There are excellent choruses and some riotous dances.

Denver may well be proud of launching Colorado's first folk-opera. It seems a natural for Central City and Aspen and should interest opera companies throughout the country with its typical Western flavor.

The Lithuanian Club presented the decorative Gutberg Sisters in a splendid duo-piano program at the Women's Club Auditorium.

The Denver University Orchestra, conducted by Byron Darnell, and the Lamont Singers combined to give a beautiful performance of Bach's cantata "Christ Lay in Bonds of Death" in Buchtel Chapel. The Vivaldi-Siloti D minor Concerto and Haydn's Drum Roll Symphony completed the program.

Denver Music Week concluded with two concerts by municipal organizations, at City Auditorium. The Denver Municipal String Orchestra, conducted by Byron Darnell, and the Denver Civic Symphony Band, conducted by Roland Roberts, played a varied program in very good style. The four municipal choruses gave a comprehensive program which showed how well people can sing for the joy of it.

—EMMY BRADY ROGERS

## Soloists Listed In Memphis Park Series

MEMPHIS.—Marquerite Piazza will be soloist in one of the seven free concerts being given at Memphis' Overton Park this summer. Miss Piazza, whose husband is a local businessman, will appear during the week of July 27 with the Memphis Concert Orchestra under Noel Gilbert. The seven-week series, which will open on July 13 with Robert Rounseville as guest artist, is presented admission-free every year by the Memphis Federation of Musicians, Local 71, and the local park commission.



A duet is performed by former President Harry S. Truman, at the piano, and AFM President James C. Petrillo, on the trumpet, at the 57th annual convention of the musicians' union in Milwaukee. This was before Mr. Truman's recent illness

## Musicians Union Holds Convention

MILWAUKEE.—Addresses by James C. Petrillo, Senator Wayne Morse, and Secretary of Labor James P. Mitchell, and a musical interlude by a piano-trumpet duet, were the highlights of the American Federation of Musicians four-day convention in Milwaukee during the week of June 14. Mr. Petrillo, who was re-elected president of the AFL musicians union, continued his crusade for wider employment of musicians by urging all locals to "make the best deals you can" to promote live music in their cities. To demonstrate that music emanated from live musicians and not "out of a can", Mr. Petrillo invited former President Harry S. Truman to make a guest appearance at the convention and to join him in a piano-trumpet version of "Hail, Hail, the Gang's All Here". The piano on which Mr. Truman played

his part of the duet was a gift of the union to the Truman Memorial Library, at Independence, Mo.

Speaking of the difficulties encountered by musicians in trying to earn a living wage, Senator Morse praised the work of the union in its efforts to protect the working conditions and living standards of its members and expressed regret that Congress had been slow to provide relief from excise taxes in the entertainment field. The 1,100 delegates at the convention were assured by Labor Secretary Mitchell that the present administration would "continue to work for the well-being of all the people of America".

Officers elected at the convention, in addition to Mr. Petrillo, were Charles L. Bagley, vice-president; Leo Cluesmann, secretary; and Harry J. Steeper, treasurer.

## Bach Festival Sets Audience Records

BEREA, OHIO.—The 22nd annual Bach Festival was held at Baldwin-Wallace Conservatory on Friday and Saturday, May 21 and 22. It was in every way a distinguished event this year—in the quality of the solo artists heard and in the excellence of the choral and orchestral performances—and was attended by record-setting audiences.

The Friday afternoon concert, after the traditional chorales by the Baldwin-Wallace brass band under Frederick Ebbs, included the A minor Organ Concerto, played by Farley Hutchins, and the Viola da gamba Concerto No. 3, in G minor, played by Esther Pierce. A group of arias sung by Glenn Schnittke was followed by the Sonata in C for two violins, with George Poinar and James Lerch, violinists. Mr. Farley accompanied. The motet "Come, Jesu, Come", sung by the A Cappella Choir, directed by Varner Chance, brought to a close an interesting and varied program.

In the evening Cecil Munk, the conservatory's director, led the Bach Chorus and Festival Orchestra in Cantatas Nos. 15, 110, and 116. The soloists were Lois Marshall, Lillian Chookasian, Ilona Strasser, William Miller, and Phillip MacGregor. The instrumental portion of the program was given over to the First Brandenburg Concerto, with James Lerch, violin; Albert Schmitter and Thomas Jones, French horns; and George Poinar conducting.

An innovation Saturday after-

noon brought an organ recital by Mr. Hutchins on the Holtkamp organ in Kulas Chamber Music Hall. This event took place at 1:30, but had to be repeated an hour later to accommodate an over-flow crowd.

This year's major work—the "St. Matthew Passion"—was performed that evening. The narrative recitatives were sung by Mr. Schnittke (Evangelist), Mr. MacGregor (Jesus), Melvin Hakola (Judas), and W. S. Wright North (Peter). Soloists in reflective arias and recitatives were Miss Marshall, Miss Chookasian, Mr. Miller, and Mr. North. The harpsichord part was superbly handled by Burton Garlinghouse, and Eleanor Allen was at the organ. These individual contributors, together with the Bach Chorus and Festival Orchestra under Mr. Poinar's direction, succeeded in presenting a performance that easily ranked as the best we have heard in the festival's 22-year history.

On both days the festival programs were broadcast locally over station WDOX.

This year, for the first time, the training of the chorus was in the hands of Mr. Poinar, and the result of this move was evident in the finished ensemble of the chorus and orchestra in their joint offerings. As for the vocal soloists, Lois Marshall must be cited as one of our greatest Bach singers.

A vote of thanks goes to Mrs. Albert Riemenschneider, widow of the founder of the Berea festivals, who secured a sufficient number of guarantors this year to offer this music treat to the public free of charge.

—ELEANOR WINGATE TORD



# Toronto Hears Artists from Russia; Metropolitan Makes Annual Sojourn

A GROUP of six concert artists from the Soviet Union, who arrived for a three-week tour of Canada, without planning to visit the United States, has been a novel phenomenon of recent music life here. The troupe of musicians and dancers, sent here by the Soviet Government, played to large audiences in Toronto, Vancouver, and Saskatoon. But they canceled appearances planned for Quebec May 3 and 4, because "the music people in that province could not rent an auditorium for us", according to John Boyd, of Toronto, manager of the tour. This was said to be owing to the avowed opposition of Premier Maurice Duplessis, of Quebec, who styled the tour "propaganda".

The group's performance in Massey Hall here combined some superb music with pathos. Leonid Kogan, violinist, winner of last year's international violin competition in Brussels, proved to be a top-ranking virtuoso, whose artistry was as great as his technique. His playing of Bach's Chaconne for solo violin was a model of taste and skill. In contrast, Pavel Sebyakov, pianist, offered a bravura group including Rachmaninoff's "Elegie Humoresque"; Prokofiev's Gavotte, Op. 32, and "Suggestion Diabolique"; and the Mozart-Liszt "Fantasy on a Theme from Don Juan", and played them apparently all for volume alone. Lyrical opportunities were ignored by him, and fortissimo climaxes were lost in

the noise. Sophia Golinka and Leonid Zhdanov danced a stolidly correct version of the Adagio from Tchaikovsky's "Swan Lake", with nothing to suggest the lovely poem-in-movement it should properly be. Coloratura soprano Elizaveta Chavedar demonstrated the power of her high register. Arthur Frindberg, tenor, proved only so-so in arias from "Tosca" and "Pagliacci" and in a Lettish folk song. Thus, if Soviet musical performance were to be judged by the work of Leonid Kogan alone, its standard would be rated very high. But better piano and vocal music and ballet excerpts may be encountered in almost any provincial city on this continent.

Once more the traditional reserve of this city's musical audiences completely disappeared under the irresistible blandishments of the Metropolitan Opera Company on its third annual visit, during the week of May 24. The repertoire included "Lucia di Lammermoor", "Aida", "The Barber of Seville", "La Traviata", "Faust", and "Rigoletto". The settings for "Lucia" were new in Toronto, and on the improved stage, and from the also improved seating arrangements in the Maple Leaf Gardens, they impressed as being like great, animated Rembrandts, rich in color, ample in depth, and in each act combining the appeal of first-rate art with the eerie atmosphere of medieval Scotland.

Lily Pons as Lucia was in excellent voice and turned in what must have

been as fine a performance as any during her operatic career. Richard Tucker as Edgardo sounded equally inspired. With skilled support from Thelma Votipka (Alisa), Norman Scott (Raimondo), Thomas Hayward (Arturo), and Paul Franke (Normanno), the whole performance, under the baton of Fausto Cleva, established the kind of rapport between performers and hearers which is the delight of opera at its best.

While "Traviata" attracted the record audience of 9,400, including several hundred standees, the house was sold to full or near capacity every evening. Total attendance was a record at 51,000 for the week, and box-office receipts reached a new high, with a similarly higher net accruing to Toronto Rotary, sponsors of the venture.

Perhaps the growing stature of Leonard Warren built up attendance for the record night. In any event, it can be said that he could sing the "Di Provenza" aria well a hundred times and only once reach the perfection of voice he achieved in this performance. That he literally stopped the show is no reflection on the work of Licia Albanese and Jan Peerce. Miss Albanese was a most appealing Violetta, and Mr. Peerce offered sensitive acting along with his superb singing as Alfredo.

## Newer Singers

Among the newer singers were Jerome Hines, who appeared as Don Basilio in the "Barber" and as Mephistopheles in "Faust"; and Jean Madeira, who had a chance to reveal the beauties of her contralto voice as Dr. Bartolo's housekeeper in the "Barber". Nadine Conner also ranked high as Marguerite in "Faust", showing herself to be a sensitive actress as well as a top-flight singer. It should also be noted that Frank Guarrera, who substituted in this work for Rob-

ert Merrill as Valentin, acquitted himself with great merit. Mr. Merrill already had won his accolade for an excellent performance as Figaro.

Zinka Milanov was admirable as Aida, and Lubomir Vichegonov as the King was majestic in appearance and in voice. Blanche Thebom as Amneris and Kurt Baum as Radames were less satisfactory, while Frank Guarrera as Amonasro, attracted favorable attention. Supporting players carried the ball with verve and distinction: Nicola Moscona as Ramfis, Paul Franke as the Messenger, and Heidi Krall as the Priestess.

In addition to those already mentioned in the "Barber", Eugene Conley as the Count was engaging in every phase of his work, and Roberta Peters scored as Rosina. Salvatore Baccaloni brought to Dr. Bartolo the best of his skilled experience.

In "Faust" it was a tossup between Nadine Conner and Jerome Hines for first honors. The latter had a voice of rare quality and the intelligence to use it well. Miss Conner was a lovely Marguerite, singing with a warmth that completely won her audience. Margaret Roggero as Siebel, Thelma Votipka as Marthe, and Lawrence Davidson as Wagner shared the applause.

"Rigoletto", the closing opera, was more or less Leonard Warren's show. This is not because other elements were lacking, but because his artistry was at all times apparent. Richard Tucker (the Duke), Roberta Peters (Gilda), Nicola Moscona (Sparafucile), and Jean Madeira (Maddalena) otherwise led the cast. Miss Peters was a happy choice for Gilda, both in voice and charm of personality, and Miss Madeira was noticeably good. But here, as in all the productions of the week, it was the total effect of the performance that accounted for the enthusiasm of the Toronto audience.

—COLIN SABISTON

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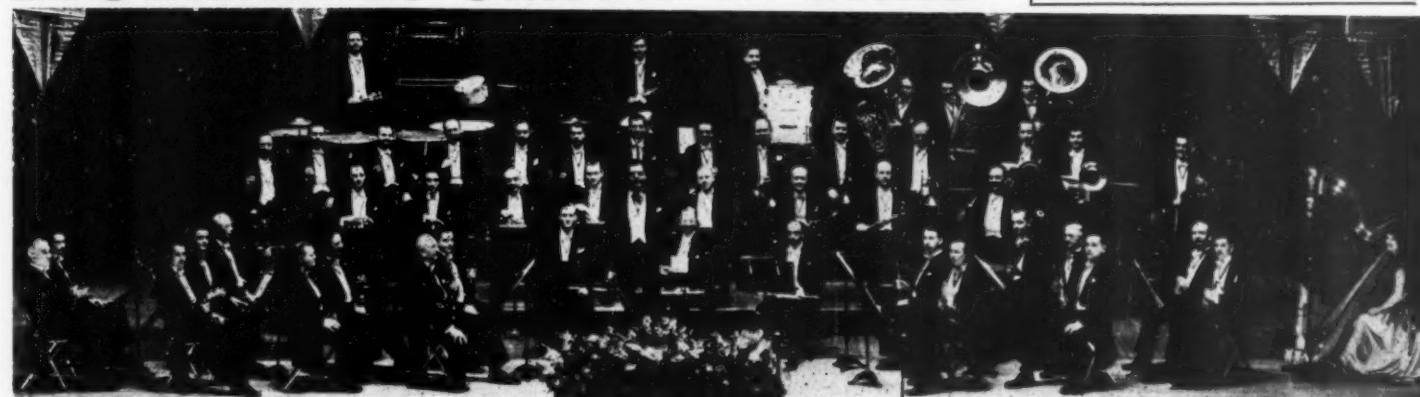
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Left, children arriving for a concert at Severance Hall in Cleveland. Above, Lillian Baldwin, supervisor of music appreciation in the public schools of that city, who is consultant on music education for the Cleveland Orchestra

## Community-Minded Cleveland Sets Pattern with Youth Concert Series

By ELEANOR WINGATE TODD

Cleveland

CLEVELAND has been called The City with a Soul, and there are several reasons for this. Well-established as one of the largest, flourishing industrial cities, and situated on one of the great waterways of the world, its chief asset is still the community-mindedness of its successful businessmen, along with the deep sense of stewardship and civic responsibility felt by the succeeding generations of its "old" families. Because of this source of wealth, dispensed by people of vision, good taste, and understanding, there has been available, for more than half a century, a rich variety of the arts. Specially in the field of music, Cleveland is unique, for where else will you find an orchestra which was founded in order that the children in the schools might have the privilege of hearing and studying the great works of the past and present? What other orchestra can point to 36 years of children's concerts with a total attendance of more than a million.

One must go back to 1918 when Adella Prentiss Hughes, manager of a series of visiting orchestras, sponsored by the Musical Arts Association, persuaded this organization that the time was ripe for Cleveland to have its own orchestra, based on the idea that music was an integral part of the life of a child; that one must begin early in life to know and to love the best in music. An orchestra was formed under the direction of Nicholas Sokoloff, and its members, paid by the Association, were made available to the public schools as teachers.

Audiences Total 20,000

Today, to take the week of Jan. 11 as an example, there are sometimes two concerts a day for five days, with 2,000 children at each performance. These young people, often for several months, study works on the program to be given by listening to records as part of the school curriculum. They learn many correlated items of interest: the composers' lives, the countries in which they lived, and in giving response to the music, sometimes the children have made beautiful pictures, murals, books or shadow plays. Although they are as yet too

young to attend a concert, this music appreciation in the schools is begun in kindergarten days, where rapt listening is followed by spontaneous interpretation of dance rhythms or marches, or perhaps a lullaby song.

The guiding hand in all this is that of Lillian Baldwin, supervisor of music appreciation in the public schools of greater Cleveland and music consultant for educational concerts to the Cleveland Orchestra. Conductor for these concerts, for many years, is Rudolph Ringwall, associate conductor of the Cleveland Orchestra.

There are concerts for children in many cities, but these are usually entertainment. The unique feature of the Cleveland plan, is that they are educational concerts, the semester assignment being a part of the school program and an essential part of "creating the Cleveland concert-goer", as it was so well stated by a recent visitor from Germany. For there is another far-reaching influence of these special concerts for children—there are frequently visitors from all over the world who are amazed to see and to hear what goes on in Severance Hall. Such absorbed interest and attention. No sign of supervision or discipline. Such are the rewards of 25 years of patient and understanding training by Lillian Baldwin: that one must pay respectful attention to music; that any kind of disturbance is hurtful; that nothing should come between the music and the listener.

The normal hubbub of voices in happy anticipation of a rare treat is instantly stilled as the conductor comes on stage. There is enthusiastic applause at the end of each piece, as well as after the instrument demonstration, a feature of all the younger children's concerts. Then there is the orderly exit, back to school in the waiting buses, and the stories to tell at home.

In one recent week, the Cleveland Orchestra also traveled to Akron, as it does each season, to give two concerts for the school children there (2,500 per concert, in the Armory) patterned on the Cleveland Plan, which is gradually being followed in many cities throughout the country.

Miss Baldwin has written a series of books that provide material for the schools in their use of records for concert preparation. Her remarkable "Listeners Anthology", published by Silver Burdette, is in use through-

out the world, 2,000 editions having been given through the Kulas Foundation to libraries and schools where, in some cases, they are the only source of information. They are likewise a most valuable goodwill factor in international relations, as is proved by hundreds of letters received.

The crowning achievement is that Miss Baldwin has been able to make up her own catalogue of music to be recorded for the children. The Musical Sound Book Records now are available for purchase all over the country through the generous co-operation of the Kulas Foundation.

## Cleveland Pops Now in Midseason

CLEVELAND. — The summer Pops concerts of the Cleveland Summer Orchestra opened last month and will continue on Thursday and Saturday evenings through Aug. 21. Frank Black was guest conductor of the orchestra in the programs of July 8 and 10, with Earl Wild and Mischa Elman as soloists, and in those of July 15 and 17, in which Barbara Gibson, Earl William, and Anna Russell were guest artists. Conductors and soloists engaged for future programs include Louis Lane, with Beverly Bower, Winifred Heckman, William Carson, and John Tyers on July 21, and with Tossy Spivakovsky on July 24; Leroy Anderson, with Eugene List on July 29, and with Carroll Glenn on July 31; Victor Young, with Frankie Lane on Aug. 5; and Rudolph Ringwall, with Ethel Smith on Aug. 7.

Andre Kostelanetz conducted the initial two weeks of Cleveland Pops, opening on June 3 with scenes from "Carmen", with Carol Smith and Jon Crain as soloists. The remaining programs of the fortnight brought Mimi Benzell, the Mauney Twins (duo-pianists), and Eunice Podis in solo capacities. The programs of June 17 and 19 were conducted by Boris Goldovsky, the former an operatic program with Saramae Endich, Ilona Strasser, John McCollum, and Phillip MacGregor, and the later a Viennese night with Luboshutz and Nemenoff assisting.

## Bust of Composer Given To Schumann Foundation

ROCHESTER, N. Y.—Dr. Livingston Welch, well-known psychologist and amateur sculptor, has presented a bust of Robert Schumann to the Schumann Foundation here. He used the Bendeman drawing, made from life, which Clara Schumann considered the best likeness of her husband. It shows Schumann as a young man at the height of his powers. The bust was executed in clay and sprayed with gun metal.

## Buffalo Philharmonic In Beethoven Cycle

BUFFALO, N. Y.—The second season of the Buffalo Philharmonic to be given under a series of guest conductors closed recently with a remarkable Beethoven cycle directed with great command of classical tradition by Josef Krips, who has been engaged as regular conductor beginning with the 1954-55 season.

The cycle of five concerts included three that were part of the orchestra's subscription series and two added events. The nine Beethoven symphonies, three piano concertos, the Violin Concerto, and the Triple Concerto were performed. The choral work "Glory of God in Nature", and the "Leonore" Overture No. 3 were heard with the Seventh Symphony, and the Violin Concerto played superbly by Heifetz, in the opening pair on Feb. 28 and March 2. The second program was performed on March 7, with Mieczyslaw Horszowski, pianist; Alexander Schneider, violinist; and Paul Tortelier, cellist, as expert soloists in the Triple Concerto, combined with a finely controlled orchestral background. The program also contained the Second and Fifth Symphonies, the performances remarkable for the power of the readings. On March 14 and 16, Ines Carillo was heard in the Fourth Piano Concerto, done with poetic taste and good technique, and the symphonies performed were Nos. 4 and 3. Artur Schnabel was the masterful soloist in the Third Concerto, and the orchestra performed the Sixth and Eighth Symphonies with great unity of impression on March 28 and 30.

The cycle was concluded on April 4 with an impressive program made up of the First and Ninth Symphonies. In the latter Mr. Krips brought his extraordinary resources to meet the work's demands. The chorus of 250 was prepared by Hans Vigeland, and sang with fervor and spirit. The soloists were Gertrude Lutz, Margaret Snow Roy, John McCollum, and Lorenzo Alvary.

## Mass in C

Other performances of Beethoven works allied to the cycle included the Mass in C, with Mr. Krips conducting the Buffalo Philharmonic and the local Schola Cantorum assisted by soloists Alene Hornung, Shirley Hellrich, John Priebe, and Herbert Beattie, in Trinity Episcopal Church. A program of chamber music by Beethoven was also given.

Preceding Mr. Krips on the podium in the season were several other conductors whose personalities gave impetus to the orchestra's subscription series. Otto Klemperer presented with familiar ability works of Wagner, Mozart and Strauss, and Michael Rabin was the gifted soloist in the Mendelssohn Violin Concerto. Performances under Efreim Kurtz included the Bach Concerto for Four Pianos and Mozart's Concerto for Three Pianos with members of the Philharmonic Quartet as soloists. Mr. Kurtz conducted a second pair with Theodore Lettvin as soloist in the Rachmaninoff Second Piano Concerto. Under the baton of Andre Kostelanetz, Paul Badura-Skoda played with much appeal Tchaikovsky's B flat Concerto for Piano. The programs directed by Milton Katims included works by Menotti, Prokofiev, Ibert and Brahms; these drew an exceptionally fine response from the orchestra.

—BERNA BERGHOLTZ

## William Self Appointed To St. Thomas' in New York

William Self has been appointed organist and choirmaster of St. Thomas' Episcopal Church in New York. He formerly held a similar post at All Saints Church in Worcester, Mass.



## Purel Records Major Song Cycle

HINDEMITH, PAUL: "Das Marienleben" ("The Life of Mary"): Fifteen Songs on texts by Rainer Maria Rilke. Jennie Tourel, mezzo-soprano; Erich Ilor Kahn, pianist. (Columbia CL 196, \$11.90)\*\*\*

"Das Marienleben" is one of the masterpieces of modern music, perhaps the most significant contribution to the German song literature since Hugo Wolf. For this recording of the new version, completed in 1948, Paul Hindemith has written extensive introductory remarks which constitute one of the most remarkable revealing statements that a great composer has ever made about his processes of thought, methods, and evolution.

He begins: "It is 25 years since I published the 'Marienleben' . . . at that time, despite the utmost feeling of artistic responsibility that I could muster to suit the greatness of the subject, the undertaking was for me mainly an experiment, a trial of strength, a struggle to conquer an unknown. What the cycle was to mean beyond that, for the development of music in general as well as for my own progress, I could not foresee. Since that time, these songs have been used wherever interest in Western music prevails. . . . Although in 'Marienleben' I had given the best that was in me, this best, despite all good intentions, was not good enough to be laid aside once and for all as successfully completed. I began to glimpse the ideal of a noble music, nearly perfect as possible, that I could some day be able to realize. And I knew that from that moment on the 'Marienleben' would lead me on the path toward that ideal, and would serve as a measuring-rod to show me how closely I had approached it."

As Hindemith rightly points out, he attempts he made to solve the problems of creating the new "Marienleben" "run parallel with the great

issues in the general development of composition in our time". No one could fail to enlarge his understanding of the composer's mind by reading his fascinating (if at times highly intellectualized and abstruse) analysis of his creative intentions and methods. For young composers this little essay is required reading. They may not wish to approach the art on the lofty intellectual and somewhat ascetic plane that Hindemith does, but they will find themselves vastly enlightened as to their craft and probably inspired by his example.

Miss Tourel has sung this cycle many times in recent years, but never more eloquently, I am sure, than in this recording. Her splendid musicianship comes to the fore in a performance that is absolutely secure, technically, and penetratingly intelligent. The voice is not one of ravishing beauty or color, but she makes it infinitely resourceful in conveying the mystic beauty and poignant tragedy of Rilke's poems and Hindemith's music. Mr. Kahn's playing of the equally important piano part is wonderfully lucid and completely integrated with the voice. The music grows richer and more searching with each re-hearing.

Columbia has given us Hindemith's absorbing notes and an English translation of the Rilke poems, but has omitted the original German texts, which is doubly unfortunate, since a perusal of the poems before listening to the music is especially important in this instance, to set the mood and prepare the listener for the finer nuances. I strongly recommend that the purchaser of this album acquire the poems at the same time. The greatness of the music and the verse justifies the effort involved. Miss Tourel's diction is so excellent that it would be possible to copy out most of the poems from her performance, but, inevitably, there are passages where this would be extremely difficult.

—R. S.

## American Life

AMERICAN LIFE. North, Alex: Holiday Set. Siegmeyer, Eli: Sunday in Brooklyn. Jacobi, Frederick: Music Hall Overture. Anthelil, George: McKonkey's Ferry Overture. Cowell, Henry: Saturday Night at the Firehouse. Vienna Philharmonic, F. Charles Adler conducting. (SPA Records SPA-47, \$5.95)\*\*\*

THERE is something disarmingly naive about the comment that uses the program note on this album: "Many people have asked 'What is American music?' or 'Is there any truly American music?' Here we give the answer; five lovely pictures of America, and every note American!" Somehow, "lovely" does not seem the appropriate word for these works, most of which are written in a style, would-be musical vernacular suggestive of homespun and popular aspects of American life. Nor are these pieces strikingly "worthy". One of them, in fact, is among their composers' best works. Yet all have attractive features, and in a period when recording companies are ranking libraries for music by obscure composers of the past, it is important that American music of the present should share in the recording process.

North's "Holiday Set" is the most attractive composition in the album. It is pleasant enough for the first few minutes, but as it wanders on, without assuming any definite shape, its glib harmony and flaccid form become distinctly annoying. As background for a film, this suite might be quite appealing. Siegmeyer's genre pictures of Brooklyn have strong

overtones of Broadway sweet jazz. Like North's suite, they resemble much of the music that comes out of Hollywood: pleasant, harmless, and agreeable enough as a background to something else that stimulates the mind and imagination. Jacobi's overture, composed for Alexander Smallens, who was conductor at Radio City Music Hall at the time, is serviceable without possessing much smell of grease paint or theatrical allure. In style it falls between two stools, being neither wholly popular nor wholly "serious" in mood.

McKonkey's Ferry is the spot where George Washington crossed the Delaware, on Christmas Eve, 1776, a fact that one would never guess merely from listening to Anthelil's rather casual and dramatically nondescript score. Cowell's description of a small-town dance at the local firehouse has a folksy charm, even if it is commonplace. I am sorry to be so tepid about

## Benefit Disk by Rosa Ponselle

An unusual item, issued for an unusual purpose, is a recording called Open House with Rosa Ponselle. It is a twelve-inch disk, two sides, transcribing a tape recording made at Miss Ponselle's home last Christmas in which the celebrated Metropolitan Opera soprano of yesteryear, her sister, Carmela, and some of Miss Ponselle's protégés of the Baltimore Civic Opera Company joined informally in singing Christmas hymns and other songs of the season.

Miss Ponselle agreed to release the recording publicly with the understanding that all proceeds would accrue to the sustaining fund of the

the music in this album, but I can commend the performances and hope that many listeners will like the music better than I do.

—R. S.

## Delightful Discovery

DANZI: Sonatas for Piano and Horn, E flat major, Op. 28, and E major, Op. 44. Lola Granetman, pianist; Franz Koch, French horn. (SPA-29, \$5.95)\*\*\*

THESE two sonatas for horn and piano are indeed "too charming to merit oblivion", as the album note argues. To modern ears, the music sounds very like Mozart but with a vigor and flavor of its own.

Franz Danzi was born in Mannheim in 1763, and died in Karlsruhe in 1826. His father was a cellist of Italian descent in the orchestra of the Elector Palatine. Danzi went to Munich as a young man, composed operas, and married a singer, Marguerite Marchand, with whom he toured for several years in concert. After her death in 1799, he went first to Stuttgart and then to Karlsruhe. He was a prolific composer, and left not only eleven operas, but much orchestral music, chamber music, and cantatas.

If his other music is as delightful as these horn sonatas, the recording companies should bring us more of it. Mr. Koch plays with admirable ease and smoothness of tone quality, and Miss Granetman performs the important piano parts tastefully and with a good sense of ensemble.

—R. S.

## Two-Version Cantata

BACH: Cantata No. 70, Wachet! betet! Anny Felbermayer, Erika Wien, Hugo Meyer Welfing, Norman Foster, soloists. Choir of the Bach Guild and the Vienna State Opera Orchestra, Felix Prohaska conducting. (Vanguard: BG 524 \$5.95)\*\*\*

ADDING to an already impressive list of Bach cantatas issued under its Bach Guild label, Vanguard now offers its eleventh — the famous "Wachet! betet!" (Watch ye! Pray ye!), dating back to 1716 and Bach's Weimar period. It consisted originally of solos and choruses only; Bach decided seven years later, in Leipzig, to add a recitative for each aria (usually for a different voice from that of the aria) and a chorale in the middle, thus making it a two-part cantata. The question ever since has been which version to perform, since each is authentic and has a raison d'être of its own.

The annotator for the recording makes the opportune point that a complete recording, such as the present one, is the only real solution since it offers the full Leipzig version and, if one skips over the recitatives and chorale, he also can hear the work consecutively as it was originally conceived.

For Bach, this is a relatively light, uncomplicated work, though in its time it must have seemed quite outré,

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ostentatious and dramatic. Actually it is most lyrical in character and hardly frightening to prospective singers. Both the recording and the performance under Mr. Prohaska are of a superior kind, and the soloists are adequate to their assignments, albeit their vocal quality is not overwhelming.

—R. E.

## Featured Harp

CAPLET, ANDRÉ: "Conte Fantastique", after Edgar Allan Poe's "The Mask of the Red Death", for Harp and String Quartet. McDONALD, HARL: Suite "From Childhood", for Harp and Orchestra. Ann Mason Stockton, harp; Concert Arts Orchestra, Felix Slatkin conducting. (Capitol PB255, \$5.95)\*\*\*

COMPOSERS of music for mystery, horror, or suspense films may have learned some of the tricks of their trade from Caplet's composition, which is an impressively atmospheric work written in 1923 and making maximum use of five instruments to create brooding, melodramatic, eerie effects. Aside from this, the seventeen-minute impressionistic work is not particularly stimulating. Harl McDonald's suite (1940) in three movements, each built around two children's songs, is an expertly contrived and orchestrated piece giving solo prominence to the harp. Passages of delicate nostalgia and bright playfulness, however, do not offset a generally sober-sided approach. The composer, naturally, is entitled to treat his materials as he wishes, but these are the tunes he is dealing with: "I saw three ships come sailing by", "Lavender's blue, lavender's green", "There was a jolly miller", "Three blind mice", "There was a lady loved a swine", and "Oranges and lemons". Ann Mason Stockton plays the difficult, showy harp parts brilliantly, and the rest of the performances are suitably good. In Caplet's work, the string quartet is enlarged to include seventeen players for, according to the record liner, better sonority. While not wrong, this procedure seems unnecessary and a reflection of Hollywood taste.

—R. A. E.

## Neglected Mendelssohn

MENDELSSOHN: Sonatas for Piano and Cello, No. 1, B flat major, Op. 45, and No. 2, D major, Op. 58. Joanna Graudan, pianist; Nikolai Graudan, cellist. (Vox PL 8500, \$5.95)\*\*\*

MENDELSSOHN composed only four works for solo cello: the two sonatas in this recording, the "Variations concertantes", Op. 17, and a "Lied ohne Worte", Op. 109. Yet he obviously had a great affection for and understanding of the instrument, as the authors of the program note point out. He handles the piano more freely than the cello in the sonatas, it is true, but nevertheless the cellist has no cause to complain that his share in the music is undiomatic or too modest.

The Graudans play both works with well-nigh flawless ensemble and engaging freshness of spirit. The piano parts are difficult to play as lightly and singingly as Mrs. Graudan performs them, and her husband is also notably deft in his treatment of the cello. At first listening, these sonatas may sound tame, even smug, to music-lovers accustomed to stronger tonal brews, but repeated hearings will bring out their fine workmanship, elegance, and verve.

—R. S.

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## Milstein Recital

MILSTEIN RECITAL. Pergolesi: Sonata No. 12. Schumann: Intermezzo. Brahms: Allegro. Suk: Burleska. Bloch: Nigun. Milstein (arr.): Paganiniana. Nathan Milstein, violinist; Carlo Bussotti, pianist. (Capitol P8259, \$5.70)\*\*\*

THIS is an unhackneyed program of pieces, and Mr. Milstein is in superb form. Nor should the fleet-fingered and perfectly co-ordinated playing of Mr. Bussotti go without praise. The Pergolesi sonata is an arrangement by Alessandro Longo of the last of the twelve trio sonatas that Pergolesi wrote for two violins and bass. It makes a charming piece for violin and piano. The Schumann Intermezzo and Brahms Allegro are movements from the Sonata for Violin and Piano jointly composed in 1853 by Albert Dietrich, a pupil of Schumann, and the two masters, to welcome their friend Joseph Joachim, who was coming to Düsseldorf to appear in concert. Dietrich wrote the first movement; Schumann the second, the Intermezzo of this recording; Brahms, the third; and Schumann the finale. Brahms' passionate scherzo (the work of a young man of twenty) contrasts oddly with Schumann's tender Intermezzo. Both are well worth preservation in the repertoire. Josef Suk's perky Burleska still attracts both violinists and audiences, and Ernest Bloch's Nigun is in fair process of becoming a classic. It is as fresh as the day he wrote it. Mr. Milstein's Paganiniana, based on the famous theme used by Brahms, Rachmaninoff, and a host of others, is for violin alone, and it provides him with a very effective vehicle for some stunning feats of finger and bow.

—R. S.

## Musical Paradox

MOZART: Concerto for Flute and Harp, C major, K. 299. Camillo Wanaussek, flute; Hubert Jellinek, harp; Pro Musica Chamber Orchestra of Vienna. Adagio and Rondo, E flat major, for Glass Harmonica, Flute, Oboe, Viola, and Cello, K. 617. Carl Swoboda, celesta; Camillo Wanaussek, flute; Friedrich Waechter, oboe; Paul Angerer, viola; Viktor Goerlich, cello. Andante for Flute and Orchestra, C major, K. 315. Camillo Wanaussek, flute; Pro Musica Chamber Orchestra of Vienna. (Vox PL 8550, \$5.95)\*\*\*

IT will always remain a paradox that Mozart could write such heavenly music for an instrument that he is known to have disliked: the flute. He seems to have had no great love for the harp, either, and once declared: "I become quite powerless whenever I am obliged to write for an instrument I cannot bear." Although the Concerto for Flute and Harp is not as lovely as the flute concertos, it is irresistibly melodious and graceful. Pedants, always greedy for profundity (or what they conceive to be profundity), have sniffed suspiciously at this work, which reflects the so-called *style galant* much more strongly than flute concertos, and makes no pretense at depths of emotional expression. But if they had cleared the dust of prejudice out of their ears, they would have recognized the attractiveness of this shamelessly pretty music. The performance is tasteful and expert, if not the last word in beauty of tone or balance of sonority.

The glass harmonica (also known as the verrillon or the glassichord)

was enormously popular in the eighteenth century. In the 1740s a virtuoso named Richard Pockrich gave recitals on the "musical glasses" in England, and Gluck, according to R. D. Dargell's program note, was "much more successful on his first London visit as a glass player than as an opera composer-producer". About 1762, Benjamin Franklin invented an instrument of pedal-powered rotating glasses, which he christened the Armonica. It quickly became popular throughout Europe, having been improved by the addition of a keyboard by later inventors. Mozart admired the performances on this instrument by the blind artist Marianne Kirchgässner (1770-1809), and it was for her that he composed his masterly Adagio and Rondo, on May 23, 1791, only a few months before his death. He also wrote a short Adagio, K. 356, for glass harmonica solo. Now that this instrument has been consigned by fate to museums, the modern celesta is used as the best available substitute. Mr. Swoboda plays expressively, and his colleagues provide sympathetic assistance. The music is magnificent, reflecting, as Alfred Einstein justly wrote, "an unearthly beauty".

Mozart composed the Andante for Flute and Orchestra, K. 315, as a substitute for the slow movement of the Flute Concerto, K. 313, when the man for whom he had written the concerto complained that the original movement was too much for him. I must confess that I cannot see that the new movement is much less profound or demanding than the original one. Both sound transparent and unchallenging today. But both are so exquisite that we can only regret that Mozart's patron did not demand a third slow movement. Mr. Wanaussek plays the solo part suavely, and the orchestra accompanies him well.

—R. S.

## Norwegian Series

MUSIC FROM MODERN NORWAY. Oslo Philharmonic, Oivin Fjeldstad conducting. (Mercury MG 10149, \$4.85)\*\*

NORWEGIAN POP CONCERT. Oslo Philharmonic, Odd Gruner-Hegge and Oivin Fjeldstad conducting. (Mercury MG 10150, \$4.85)\*\*

GRIEG: "Peer Gynt", Op. 23 (original stage version). Eva Prytz (Solveig), Alfred Maurstad (Peer Gynt). Oslo Philharmonic, Odd Gruner-Hegge conducting. (Mercury MG 10148, \$4.85)\*\*

WITH this trio of disks Mercury launches the first in a series of Norwegian music recorded under the auspices of Tono, the Norwegian Performing Rights Society. The Grieg item contains the incidental music to Ibsen's drama in its original sequence. Although only thirteen of the 23 numbers from the stage version are included—the remaining ten performing a more dramatic than musical function—we are introduced to several intriguing episodes like Peer's encounter with the Saeter Girls and the bizarre Dance of the Mountain King's Daughter. The familiar episodes contained in the two orchestral suites are, of course, included.

The short works by which Harald Saeverud and the late Fartein Valen are represented in the Music of Modern Norway album are for the most part introspective, broodingly self-conscious, and rather bleak in orchestral color. Valen, however, adapts atonal and twelve-tone techniques effectively to his personal needs, heightening the musical interest of "Cemetery by the Sea", "Michelangelo Sonnet", and "The Silent Island". Saeverud draws more on local sources and traditional forms in his Rondo Amoroso, "Galdreslattan", and the quietly moving "Sinfonia Dolorosa",

Op. 19. Lighter fare is provided by the third disk, listing Halvorsen's rousing "Entrance March of the Boyards", Ole Bull's gentle "La Melancolie", and others. The performances are good; the recordings good to mediocre.

—C. B.

## Another New World

DVORAK: Symphony No. 5, E minor (From the New World). NBC Symphony, Arturo Toscanini, conductor. (RCA Victor LM 1778, \$5.95)\*\*\*

MAESTRO Toscanini conducts a rip-roaring performance of this beloved work, one that is rich in emotional overtones as well as physical vigor. The symphony has probably never been played with greater power. The choice of Charles Burchfield's well-known painting "November Evening" as a cover for the album was a happy one. The painter states in a letter included in the program note that he is a warm admirer of Dvorak and that the inspiration of his painting "is directly connected with the second movement of the symphony. . . . The music made a great impression on me—its mood seemed to coincide with my own awakening realization of the poetry of the middle-west and its pioneer aspects."

—R. S.

## Chopin and Schumann

CHOPIN: Piano Trio, G minor, Op. 8. SCHUMANN: Piano Trio No. 2, F major, Op. 80. Trio di Bolzano: Nunzio Montanari, piano; Giannino Carpi, violin; Sante Anadori, cello. (Vox PL 8480, \$5.95)\*\*

BOTH of these works have suffered from the stupidities of commentators and the laziness and timidity of performers. If some self-appointed critic or historian repeats what he has read in some other hack's book about the "weakness" of the Chopin trio and the "inferiority" of Schumann's second two piano trios to his more famous Trio No. 1 in D minor, the average artist shrugs his shoulders and plays something else, fearful that audiences will not welcome them. Yet every time that Chopin's trio or the second and third trios of Schumann are played, audiences like them and ask: "Why haven't we heard these before?"

Of course, the Chopin trio is not one of his greatest works, but one need only compare it with the music of second-rate composers to realize how much richness and ingenuity of piano writing there is in it. It sounds amazingly Schumannesque at times although, having been composed in the late 1820s, it could scarcely have been influenced by Schumann himself, but rather by the ideas and styles that were in the air at that time. The

work is "a capsule concerto", as Charles Stanley remarks in his note, and the pianist of the Trio di Bolzano, Nunzio Montanari, plays the difficult piano part elegantly and lightly. No one could fail to enjoy this music who listens to it with unprejudiced ears.

If the Chopin trio does contain conventional measures and signs of the obedient student-composer, the Schumann Trio No. 2, in F major, is mature and masterful. This is not work that is likely to appeal as much at first hearing as it does at later hearing. Its thematic material, though admirable, is not especially "tuneful", and the contrapuntal skill of the music is so great that it realizes it to the full only after study. But there is inexhaustible spiritual wealth in this composition and the sort of tenderness that only Schumann (and not Brahms) could pour forth without becoming heavily sentimental. Again, the performance by the Trio di Bolzano is excellent.

—R. S.

## For Orchestra

CHABRIER: España; Suite Pastorale Fête Polonoise; Joyeuse Marche Gwendoline Overture. Orchestre des Concerts Lamoureux, Jean Fournet conducting. (Epic LC 3028, \$5.95)\*\*\*

Chabrier, after being snuffed as vulgar and trivial by "serious" music-lovers for generations, is recognized today as a musician of originality and charm. Everyone knows the "España". But not many are acquainted with the fascinating "Dix Pièces Pittoresques" for piano, four of which Chabrier arranged as a Suite Pastorale for orchestra. George Balanchine has used Chabrier music in his ballets "Cottillon" and "Bourrée Fantasque". Ballet lovers will be interested to hear the Fête Polonoise in its operatic guise as the Introduction and Dance Chorus of Act II of Chabrier's opera "Le Roi malgré lui". The two parts add to the brilliance of effect. The "Gwendoline" Overture sounds amusing today. Chabrier was bewitched by the magic of Wagner's music and had the courage to use Wagnerian methods in his late works, unpopular as those ideas were in the France of his day among conservatives. But the combination of Chabrier's effervescent personality and irrepressible gaiety with the portentousness of his subject matter in the "Gwendoline" Overture results in a weird musical compound, as if Wagner were shrouded through with Offenbach. The performances in this recording are brilliant, although there is more poetic atmosphere in the Suite Pastorale than Mr. Fournet brings out.

—R. S.

MOZART: Symphony No. 41 in C major (Jupiter), K. 551; Symphony No. 35 in D major (Haffner), K. 385. Pittsburgh Symphony, William Steinberg, conductor. (Capitol LC 8242, \$5.70)\*\* These are refined and beautifully disciplined performances. Mr. Steinberg does not allow himself much liberty of expression, but he makes the music admirably clear and achieves a notable perfection of balance. Both these works are available in recordings under Beecham, Walter, and Toscanini, but to those who wish another, this album can be heartily recommended.

—R. S.

SHOSTAKOVICH: Symphony No. 47, Op. 47. New York Philharmonic, Dimitri Mitropoulos conducting. (Columbia ML 47, \$5.95)\*\*\* At the time of its premiere in 1938, it was inevitable that Shostakovich's Fifth would enjoy wide popularity, and it was just

(Continued on next page)

## KEY TO MECHANICAL RATINGS

\*\*\*\*The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

\*\*\* Free from all obvious faults, differing only slightly from above.

\*\* Average.

\* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.



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inevitable that after a while it would fall into that category in a conductor's repertory comprising generally accessible modern works with sufficient flair to be revived from time to time. The LP catalogue needed a new recording of this work, and Mr. Mitropoulos has produced an excellent one. We should not need another.

—C. B.

STRAVINSKY: *Le Sacre du Printemps*. Pittsburgh Symphony, William Steinberg, conductor. (Capitol P8254, \$5.70)\*\* This is an admirable performance, notable for its crisp, almost dry-point, treatment of the score, and for its tremendous rhythmic drive. The Ansermet and Monteux interpretations are, of course, unsurpassable in their way, and Stravinsky's own interpretation has unique qualities, but Mr. Steinberg obviously has an affinity for the music. Like Strauss's "Salome", this is a work that cannot fail, if one can conduct it at all, yet it is endlessly challenging to players and conductor alike. The Pittsburgh Symphony reveals notable virtuosity in this recording.

—R. S.

DEBUSSY: *Iberia*. Prussian State Orchestra, Johannes Schuler, conductor. La Mer. Radio Leipzig Symphony, Ernest Borsamsky, conductor. (Urania UR-RS 7-26, \$3.50)\*\*\* Two representative, if not definitive, readings of the Debussy masterpieces. "Iberia" is the more evocatively performed and also the better taped. Extenuating circumstance: There are few really good recordings of "La Mer" except those under Ansermet and the old 78-rpm under Koussevitzky. It also seems singularly difficult to record satisfactorily.

—R. E.

MOZART: Symphony No. 40, G minor, K. 550. HAYDN: Symphony No. 94, G major (Surprise). NBC Symphony, Arturo Toscanini, conductor. (RCA Victor LM 1789, \$5.95)\*\*\* Mr. Toscanini conducts these familiar masterworks with headlong energy and wonderful intellectual conciseness. His tempos are too rapid at times for my taste, especially in the minuetto of the Haydn symphony, and he has been more emotionally communicative on other occasions, but there is no gain-saying the sweep of these performances.

—R. S.

STRAUSS, JOHANN, JR.: *Persian March*; *Tales from the Vienna Woods*; *Hunting Polka*; *Entrance March from The Gypsy Baron*; *Voices of Spring*; *Dot on the i Polka*; *Emperor Waltz*. STRAUSS, JOSEF: *Village Swallows Waltz*; *Transmitted Polka*. Vienna State Opera Orchestra, Anton Paulik conducting. (Vanguard VRS 443, \$5.95)\*\*\* A companion disk to the same performers' Strauss Polkas (VRS 438), this deserves attention for seemingly definitive performances of delectable music. The use of a zither in "Tales of the Vienna Woods" adds to the poetic atmosphere of the waltz's opening.

—R. A. E.

TCHAIKOVSKY: Symphony No. 5. Leopold Stokowski and his Symphony Orchestra. (RCA Victor LM 1780, \$5.95)\*\*\*\* Mr. Stokowski has always been at his best in Tchaikovsky, and this performance is straightforward and free from sentimental excess, for the most part. Needless to say, the tone is sumptuous, the dynamic range extraordinary, the emotional intensity highly pitched. I cannot agree that the figure of Michelangelo's "Dying Captive" on the album cover is appropriate to this decidedly unheroic

## Monumental Reissue of L'Anthologie Sonore

THE Haydn Society, Boston, has begun the monumental task of reissuing on long-playing disks L'Anthologie Sonore originally produced on 78-rpm records in France by a French company. Begun in 1933 under the artistic direction of Curt Sachs, noted musicologist who is now professor of music at New York University, the collection claims to be, and undoubtedly is, the most comprehensive and definitive library of music on records.

It concerns itself mainly with unfamiliar, but representative, music of every variety in western culture from the ninth to the nineteenth century, beginning with Gregorian Chant and troubador songs and ending with Haydn, Mozart, and Beethoven. The material covered includes early organum, popular songs and dances of the Middle Ages, Renaissance madrigals, and Huguenot psalms, as well as complete masses, motets, operas, sonatas, and concertos.

New recordings made in France continually are being added to the collection and presumably will be available here under the Haydn Society label. At present the catalogue contains 34 long-playing records. Since Mr. Sachs has taken up residence in the United States, the musical direction of the project is now in the hands of another capable scholar, Felix Raugel.

Among the numerous individual artists and ensembles that perform the music are Safford Cape, Jean-Pierre Rampal, Jean Fournier, Paul

symphony, but it is certainly decorative in itself.

—R. S.

## Piano and Orchestra

BEETHOVEN: Piano Concerto No. 5, in E flat major. Wilhelm Backhaus, pianist. Vienna Philharmonic, Clemens Krauss conducting. (London: LL 879, \$5.95)\*\*\* Two recent events in the news lend unusual interest to this recording. The first was the triumphal return to the United States after an absence of 28 years of the great German pianist, Wilhelm Backhaus, in a single recital appearance at Carnegie Hall earlier this year. The other is the recent death in Mexico City of the equally distinguished conductor, Clemens Krauss. Krauss was, and Backhaus continues to be, among the highest echelon of older-generation German musicians. The mature artistry of both is amply revealed in their collaboration in this famed concerto. The recording confirms the impression gained at Backhaus' New York recital that, at seventy, he has fully retained the fire, the grasp and the technical agility of his early years.

—R. E.

BRITTEN, BENJAMIN: *Diversions on a Theme for Piano (Left Hand) and Orchestra*, Op. 21. Siegfried Rapp, pianist. STRAUSS, RICHARD: *Burleske in D minor*. Elly Ney, pianist. Symphony Orchestra of Radio Berlin, Arthur Rother conducting. (Urania URLP 7101, \$5.95)\*\*\* The Britten work was written in Maine in 1940 at the suggestion of the noted one-armed pianist, Paul Wittgenstein, for whom many celebrated composers have written special works to be played by the left hand alone. Britten was fascinated by the possibilities, not of an imitative substitute for two-hand music, but of "exploiting and emphasizing the single-line approach". Composed as a series of short variations on a simple theme, the music is cruelly difficult at times and, as the composer anticipated, it does not

Sacher, André Marchal, the Pro Musica Antiqua Society of Brussels, the Basler Kammerchor, the Pascal Quartet, the Pasquier Trio, and many others not so well known in this country.

The artistic qualities of the performances do not vary as widely as do the mechanical qualities of the recording technique. Some of the earliest recordings are now twenty years old and of course do not approach current high-fidelity standards. The later ones are much better and presumably all records now being made or to be made in the future will fulfill the requirements of balance, definition and frequency range demanded today. One wonders whether it would not be worthwhile to re-record the really poor transcriptions that mar some of the earliest collections.

The first eleven records of the new issue are now available and they include Volume I, Gregorian Chant to the Sixteenth Century (five records), plus six single records from the Renaissance, the Baroque and the Eighteenth Century. They are sold in boxed sets of five records each, but any record can also be had separately. Notes and texts are printed on the jacket. The notes are rather brief and not always as informative as they might be. A booklet of full-dress program notes for each set of records would be a valuable addition to the series. Single disks are priced at \$5.95.

—R. E.

give the impression of two-handed playing as, for instance, the Ravel concerto does. Mr. Rapp discloses a remarkably developed left hand. Strauss in his Brahms period is well set forth by Miss Ney. The recording itself is notable for unusually good piano quality.

—R. E.

## Russian Virtuoso

FRANCK: Sonata in A major. PROKOFIEFF: Sonata No. 1, in F minor. David Oistrakh, violin; Lev Oborin, piano. (Vanguard: VRS-6019, \$5.95)\*\* Whatever else the new Soviet *Kulture* may have accomplished, it evidently has been unable to change the way of a great artist with so conspicuous an item of Western decadence as the Franck sonata. Mr. Oistrakh invests it with all the traditional warmth of emotion and sentiment to which it always has been accustomed. And, needless to say, he performs it with overwhelming technical brilliance. He does the same with the vigorous Prokofieff sonata—another work, by the way, that now seems to sound pretty far off the current party line, though it is less than ten years old. Prokofieff dedicated the work to Mr. Oistrakh, and it was given its premiere by the present executants in Moscow in 1940.

—R. E.

OISTRAKH PLAYS BEETHOVEN AND MOZART. Beethoven: Triple Concerto, C major, Op. 56. David Oistrakh, violin; Knusevitzky, cello; Lev Oborin, piano; Radio Orchestra, Nicolai Golovanov conducting. Mozart: Violin Concerto, A major, K. 219. David Oistrakh, violin; Radio Orchestra, Nicolai Golovanov conducting. (Period SPL 590, \$5.95)\* Since David Oistrakh is the best-known in this country of the three soloists in the Beethoven Triple Concerto, his name is used for the album title. But Messrs. Knusevitzky and Oborin match his artistry. What a pity that the re-

## RECORDS / AUDIO

cording is technically so unsatisfactory! The same regret applies to Mr. Oistrakh's sumptuous (if over-sweet) playing of the Mozart concerto. The solo violin in the Mozart, however, fares better than the three solo instruments in the Beethoven recording. The orchestra seems excellent.

—R. S.

## From England

WALTON: "Belshazzar's Feast". Dennis Noble, baritone. London Philharmonic Choir and Promenade Orchestra, Sir Adrian Boult conducting. (Westminster WL 5248, \$5.95)\*\*\*\*

HOLST: "The Planets", Op. 32. London Philharmonic Choir and Promenade Orchestra, Sir Adrian Boult conducting. (Westminster WL 5235, \$5.95)\*\*\*

VAUGHAN WILLIAMS: "The Wasps"; "Old King Cole". London Philharmonic Promenade Orchestra, Sir Adrian Boult conducting. (Westminster WL 5228, \$5.95)\*\*\*\*

IN the case of the Walton and Holst works, these disks restore to currency two choral-orchestral epics familiar to British audiences but rarely performed here. Walton's forceful musical account of the fall of Babylon, with text by Sir Osbert Sitwell, received its premiere at the Leeds Festival of 1931 and established the composer's prominence among his British contemporaries at the age of 29. The work was first recorded under his direction in the early 1940's. Holst also conducted a recorded performance of his "The Planets" shortly before his death in 1934, but we have had little opportunity to hear it in concert halls in this country. It is strange that this cycle of seven tone poems, astrologically inspired but by no means vague or obscure in musical terms, should not have won more favor with American audiences, who have shown a predilection for program music by greater and lesser composers.

Admirable as they were, the old 78s of these works are definitely superseded by the stunning performances here presented under the baton of Sir Adrian Boult. Vaughan Williams' incidental music to Aristophanes' "The Wasps", which he wrote for a Cambridge production in 1909, and "Old King Cole", an amusing commentary on the merry old soul, are also new to the LP catalogue.

—C. B.



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our series of the  
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# RECORDS / AUDIO

## Miscellany

**VILLA-LOBOS:** *Bachianas Brasileiras* No. 1, for eight cellos. *Theodore Bloomfield* conducting. *Bachianas Brasileiras* No. 2, for solo piano. *Menahem Pressler*, pianist. (M-G-M E3105, \$5.95)\*\* The best thing for the listener who is approaching these pieces for the first time to do is to divorce all ideas of Bach from his mind and to take them for what they are. As the Brazilian conductor *Burle Marx* has pointed out, "they are not so much evocations of Bach in a contemporary manner, as an attempt to transmit the Bach spirit, which to Villa-Lobos is the universal spirit, a source and end unto itself, into the soul of Brazil." Shot through with commonplaces, unabashedly sentimental and showy, the music has charm, a profile of its own, and resurgent vitality. The performances are both excellent. The eight cellists in the performance of the "Bachianas Brasileiras" No. 1 are: *Laszlo Varga*, *Bernard Altmann*, *Marcia Barbour*, *Maurice Bialkin*, *Avram Lavin*, *Charles McCracken*, *Anthony Sophos*, and *David Soyer*. Mr. Pressler worked on the piano solo piece under Villa-Lobos' supervision, and he plays

better in this recording than I have ever heard him perform before. —R. S.

**MUSIQUIZ OF 100 FAMOUS THEMES.** *Developed and produced by Bernard Lebow.* (Period Records SPL 600, \$5.95) Music-lovers will be racking their brains for months to come with this game and its successors in a planned series, if they are of a quiz-taking bent of mind. Themes from well-known works are played in a numbered series, and the listener chooses what he thinks is the correct title from a printed list. More works are listed than are played, to make it a bit harder. This first Musiquiz includes overtures, symphonies, concertos, descriptive pieces, ballet music, music of many nations, encores, sounds of instruments, and miscellaneous pieces. Scoring sheets are provided in the album together with instructions. For those of wider musical experience, Period might well put out a really difficult Musiquiz with excerpts from obscure composers. —R. S.

**The Mockingbird Sings.** (Cornell University Records)\*\*\*\* No one who listens to this extraordinary 78-rpm recording will controvert the claim that the mockingbird "is the most spectacular songster in the United States". Two "particularly talented" mockingbirds are heard. The first, singing the distinctive song of its species, was recorded in a Miami, Fla., garden. The second, a New England mockingbird, was recorded at a farm near Weston, Mass. It mimics more than thirty other birds. This bird was recorded by *H. Vose Greenough, Jr.*, of the Technicon Laboratory, under the supervision of *C. Russell Mason*, director of the Massachusetts Audubon Society, who tells about the birds and identifies many of the imitations. —R. S.

fore Mr. Tagliavini came to the Metropolitan in New York. They have hitherto been available only on imported recordings. It is easy to see why they played "an important part in establishing an American reputation" for him, as the note on the album truthfully observes. The singing is not always the last word in refinement or nuance, but it is unfailingly vital and full-bodied in tone and vivid in dramatic conception. Furthermore, some of the arias are by no means hackneyed. —R. S.

**DONIZETTI:** Opera arias. *Cesare Valletti*, tenor. *Orchestra and Chorus of Radio Italiana.* (Cetra A-50154, \$5.95)\*\* Mr. Valletti, who joined the San Francisco and Metropolitan opera companies last season, sings the tenor roles in three Donizetti operas in the Cetra catalogue. From these performances Cetra has now extracted this disk of excerpts, in some of which Mr. Valletti has the assistance of *Alda Noni*, soprano, and *Sesto Bruscantini*, bass. The excerpts include "Una furtiva lagrima" and "Quanto è bella" from "L'Elisir d'amore"; "Qual destino" and "Eccomi finalmente" from "La Figlia del Regimento"; "Sogno suave e casto", "Povero Ernesto! Com'è gentil", and "Tornami a dir" from "Don Pasquale". Mr. Valletti's light voice and exceptional style are heard to advantage throughout, and the record should make a welcome souvenir for the tenor's admirers. —R. A. E.

## Vocal

**KATHLEEN FERRIER:** RECITAL OF ARIAS. Handel: Art thou troubled? from *Rodelinda*. Gluck: What is life? from *Orfeo ed Euridice*. *With the London Symphony, Sir Malcolm Sargent* conducting. Mendelssohn: O rest in the Lord, from *Elijah*, with the *Boyd Neel Orchestra*, *Boyd Neel* conducting. (London LD-9066, \$2.95)\* In his note, *Dyneley Hussey* writes that Kathleen Ferrier's "untimely death on Oct. 8, 1953, recalls to memory a most lovely voice, a beautiful and dignified presence, and an absolute artistic integrity. During her brief career as a singer—it lasted barely ten years—she rose to the top of her profession and achieved international fame." It is a great pity that this disk is so poor, technically. Unfortunately this dubbing is much inferior in quality to the original recording. Nevertheless, those who heard Ferrier sing some or all of these arias will treasure this memento of her art, in spite of the mechanical deficiencies of the recording. —R. S.

**JOSTEN WERNER:** Songs. *Sara Mae Endich*, soprano; *William McGrath*, tenor; *Werner Josten*, piano. (SPA 34, \$5.95)\*\* German-born and trained, *Werner Josten* was professor of music at Smith College in Northampton from 1923 to 1949. There is no indication when the thirteen songs and one duet in this collection were written, but they follow traditional styles. The musical idiom most often relates to that of *Hugo Wolf*, but there are either decorative devices or full-scale detours into other conventional idioms as befits the various German, English, and Italian lyrics. The songs are unfailingly pleasant to listen to, grateful for the singer, skillful in construction. Miss Endich and Mr. McGrath, two young Americans with exceptionally fine voices, make the most of the material. The songs are "Summer is Icyen In"; "Die verschwiegene Nachtigall"; "Die heiligen drei Könige"; "Roundelay"; "Gefunden"; "Hingabe"; "Lieb"; "The Indian Serenade"; "La Partenza delle rondinelle"; "Guarda, che bianca luna"; "Früh-

lingsnetz"; "Im Herbst!"; "Weihnachten". The duet is "Waldeinsamkeit". —R. A. E.

**DEBUSSY:** "Ballade que fait Villon à la requête de sa mère pour prier Notre-Dame"; "La Grotte"; and "Mandoline". **RAVEL:** "Don Quichotte à Dulcinée"; "Chanson romantique"; "Chanson épique"; "Chanson à boire". *Gerard Souzay*, baritone; *Orchestre de la Société des Concerts du Conservatoire de Paris*, *Edouard Lindenberg* conducting. (London LD-9091, \$2.95)\*\* Mr. Souzay sings these songs with the finesse of style, clarity of diction, and sensitive taste one expects from him. Nevertheless, it must be confessed that there is much more of human feeling and dramatic color in them than he suggests, with his rather monotonous tonal palette and constricted voice production, which suffers from a tremolo in these performances. The Debussy songs fare better than the Ravel, which call for a much bolder and passionate conception. The orchestra accompanies discreetly in both sets. —R. S.

**ANTHOLOGY OF RENAISSANCE MUSIC.** *Primavera Singers of the New York Pro Musica Antiqua*, *Noah Greenberg*, director. (Period: SPL-597 \$5.95)\*\*\* Here are set forth seven examples of the religious music of the Renaissance, spanning the whole period roughly from *Dufay* to *Thomas Morley* and including such worthies as *Lassus*, *Des Prés*, *Palestrina*, *van Berchem*, *Mouton*, and *Victoria*. The music is for various combinations of voices from three to six, a cappella, all of it of a devotional nature. The *Primavera Singers* have the double virtue of pleasing vocal blend and good individual voices when one of them has occasion to be set off from the others. Intonation is meticulously accurate and enunciation is invariably clean. —R. E.

## Gieseeking Sues Urania Over Unauthorized Disks

*Walter Gieseeking* has filed suit against *Urania Records*, seeking \$100,000 damages and an injunction against an allegedly unauthorized sale of two recordings. The disks involved in Mr. Gieseeking's charge contain performances by him of *Schumann's* "Davidsbündlertänze", *Bach's* Sixth English Suite, and *Schumann's* "Kreisleriana". The pianist contends that he is under contract to *Electric and Musical Industries, Inc.*, and has never entered into a contract with *Urania*. These performances, he claims, were obtained by *Urania* from the *East German Radio*. A similar suit was filed against the *American record company* by *Wilhelm Furtwängler* a few months ago with reference to its release of *Beethoven's* Third Symphony (URLP 7095), attributed to the *Vienna Symphony* under Mr. *Furtwängler*.

## Angel and Ricordi Make Copyright Pact

*Electric & Musical Industries (U.S.) Ltd.*, distributors of *Angels Records* here, has signed a contract with *G. Ricordi & Co.*, of New York, covering world-wide use of copyrighted works and musical material contained in the *Ricordi* catalogue. The agreement will facilitate the recording of major Italian operas by the *La Scala* company in Milan, with which *Angel* has an exclusive recording contract.

## Astrid Varnay Signs New Record Contract

The *Metropolitan Opera* soprano *Astrid Varnay* has been signed by *Deutsche Gramophon* for an extensive series of recordings to be released in this country by *Decca*.

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**VIRGINIA MAC WATTERS**

Soprano

Metropolitan Opera



# New Orleans Appoints New Opera Musical Director in Renato Cellini

New Orleans

**R**ENATO CELLINI, associate conductor of the Metropolitan Opera since 1951, has been engaged as conductor and musical director of the New Orleans Opera House Association for next season. He will succeed Walter Herbert, who after eleven years of service has left the local organization owing to differences with its re-elected president, Rudolph Schulze.

Mr. Cellini's appointment followed a two-week period of agitation in this city's musical circles, beginning when Mr. Herbert sent a letter to the association's board of directors saying that he had been "stripped of power to exercise responsibility for artistic success and deprived of all authority in the artistic department". The conductor later said that, instead of being allowed to state his case before the board, he had been offered an opportunity to resign. When the board was notified by Mr. Herbert that he would not resign, Mr. Schulze announced that the board "found it impossible to continue Mr. Herbert as musical director".

In his letter to the board, dated May 24, Mr. Herbert assured its members that there was no personal feeling in what he wrote, but that Mr. Schulze's attitude had showed "a complete lack of confidence in me . . . constantly putting me in a humiliating position before the visiting artists, company members, and other employees . . . If I cannot maintain the proper respect from the profession, I cannot enforce artistic discipline and excellence on the stage."

The association's report for 1953-54 showed that the past season was successful artistically and financially. An innovation that will place the association on an even more solid financial basis is the recently completed scenery workshop and storage plant.

## Survey of 1953-54 Season

This season the association scored a notable success with its presentations of "Madama Butterfly" and "Thais". In the former work, Victoria de los Angeles made a deep impression with her singing and acting as Cio-Cio-San. Others in leading roles were Rosalind Nadell, a poignant and natural Suzuki; Walter Fredericks, a most satisfactory Pinkerton; and Richard Torigi a sympathetic Sharpless. Don Bernard, a local singer, won honors in the roles of Yamadori and the Bonze.

"Thais", not having been heard here in many years, created particular interest. The Massenet opera proved a congenial medium for the talents of Jean Fenn, who revealed vocal beauty and fine understanding of the title role and won an emphatic success. Athanael was sung by Mack Harrell with subtlety and dramatic power. Thomas Hayward, as Nicias, proved effective. The fine baritone of John McCurdy was heard to advantage in the part of Palemon. Rosemary Rotolo, Arthur Cosenza, Marie Lille and Marietta Muhs acquitted themselves well in lesser roles.

Walter Herbert conducted both operas with fine musicianship. William Wymetal's stage settings and direction were up to his usual standard. The ballet "Thais", directed by Lelia Haller, was roundly applauded. The choruses, trained by assistant conductor Anderssen, were excellent. The company also presented four

performances of "The Student Prince". Brian Sullivan, in the role of Prince Karl Franz, developed the character naturally and employed his clear, ringing tenor with notable artistic discretion. Richard Wentworth, as Dr. Engel, proved himself an artist whom we shall gladly welcome here again. Adelaide Bishop made a highly sympathetic Kathie, and Warren Gaspaille's Ruder was undoubtedly one of this local baritone's best interpretations. Arthur Cosenza, the Captain Tarnitz, gave assurance that as a newcomer to this city his services to the company will be valuable.

"Carmen" was presented twice, with Jean Madeira in the title role for both performances. The excellent impression that this smooth-voiced contralto gave as La Cieca in "La Gioconda" was confirmed in her portrayal of Bizet's heroine. David Poleri was a worthy Don José. Dorothy Warenskjöld's beautifully finished lyric soprano did full justice to the role of Micaëla, but Hugh Thompson, always a conscientious artist, did not possess the voice to create a very stirring Escamillo. Jan Ghur, George Blackwell, Mr. Cosenza, Viletta Russell, and Rosemary Rotolo filled the lesser roles well.

The New Orleans Philharmonic-Symphony Society, in its concert series at McAlister Auditorium, presented Erica Morini, a great favorite here. Her exquisite tone, impeccable technique and understanding interpretations won her an ovation. Leon Pommers gave perfect support at the piano.

Witold Malcuzyński, pianist, and Gold and Fizdale, duo-pianists, were also presented by the Society in its artists' series, all being very well received. It is announced that the organization in the future will give only orchestral concerts, with and without soloists.

The final event of Philharmonic-Symphony season was a brilliant Musical Salute from New Orleans to Marseilles, France. It also marked the first presentation of the Benjamin Award for Tranquil Music, an annual \$1,000 prize, won by Clarence Cameron White, 74-year-old composer and educator. Olin Downes was the speaker. The new composition was received cordially. This program, the final one of the series under Alexander Hilsberg's baton, included a superb reading of the Franck Symphony.

The afternoon concert by the Philharmonic-Symphony of New York under Dimitri Mitropoulos was an event long to be remembered. The usual vast audience paid tribute to this great ensemble and its noted conductor for its impressive readings.

—HARRY BRUNSWICK LOEB

## La Scala

(Continued from page 7)

with beautiful vocal color and technique. Mr. Warren did not project all the subtle evil of Iago, but vocally he was in no way disappointing. George Tozzi was a most impressive Ambassador, and Giuseppe Zampieri was a rather nervous but otherwise good Cassio. Mario Frigerio staged a conventional "Otello", nevertheless effective and impressive. Vittore Veneziani's chorus was excellent; Nicola Benois' sets and costumes in style.

Miss Callas, who has been responsible for the revival of prima-donna

worship, won an enormous personal triumph as Lucia di Lammermoor, the breathtaking magic of her vocal agility and clarity of tone contrasting with her full *petto* voice in the recitatives and first-act arias. Mr. Di Stefano as Edgardo won back the laurels he lost in "Rigoletto"; Mr. Panerai was below par as Ashton; Mr. Modesti made a dignified and imposing Raimondo; and Giuseppe Zampieri proved an uninspired Arturo. Mr. von Karajan's conducting was rather original, stirring, and complete. He had also staged the opera — with a certain amount of imagination, although with too much use of the spotlight in the Mad Scene.

What wit and piquancy Rossini put into "La Cenerentola"! Mr. Giulini, at his best in such music, conducted with notable precision and finesse, giving this brilliant score every chance to make its points. Giulietta Simonato was quite unforgettable in the name part, both for her complete vocal control and natural charm on the stage. Nicola Monti, a light-voiced tenor of undeniable gifts, was not strong enough in personality to be a convincing Ramiro. Sesto Bruscantini as Dandini unfortunately had a cold. Dora Gatta and Fernanda Cadoni impersonated the two ugly sisters with delightful satire. Mr. Pietri's Magnifico was a trifle exaggerated, smoothly sung, but with less vocal color than last year. Carlo Badioli was an amusing philosopher. The young Roman Franco Zefferelli, who did the staging, sets, and costumes, showed enormous taste and understanding of timing and situation. The whole performance was alive and vivacious; it was evident that Mr. Zefferelli is a youth with new ideas.

## Inglewood Symphony Retains Conductor

LOS ANGELES.—Ernst Gebert has been re-engaged for his sixth consecutive season as conductor of Inglewood Symphony, which he founded in 1948.

## Detroit Symphony Signs First Cellist

DETROIT.—The Detroit Symphony has announced the appointment of Paul Olefsky, of Chicago, as first cellist of the orchestra, replacing Georges Miquelle, who resigned to head the cello and chamber-music departments at the Eastman School of Music. Mr. Olefsky has held first-chair positions with the Philadelphia, Robin Hood Dell, and Chautauqua orchestras and is a 1947 graduate of the Curtis Institute.

The Detroit Grand Opera Association's fall season will begin on Nov. 15 with a performance of "Tosca". The repertory will include seven standard operas, one light opera ("Show Boat"), and a modern work as yet undecided upon. Metropolitan Opera artists scheduled to appear are Ferruccio Tagliavini, Hilde Gueden, and Blanche Thebom. Anna Russell will sing the role of the Witch in a matinee of "Hansel and Gretel".

Detroit's Masonic Temple has announced the following attractions for its orchestral and recital series next season: orchestral—Boston Symphony, Oct. 19; Cleveland Orchestra, Nov. 8; Toronto Symphony, Jan. 25; New York Philharmonic-Symphony, April 18; Philadelphia Orchestra, May 4; recital—London Festival Ballet, Oct. 21; Robert and Gaby Casadesu, Nov. 2; Ballet Russe de Monte Carlo, Nov. 11; First Piano Quartet, Nov. 26; Jan Peerce, Dec. 7; Gladys Swarthout, Jan. 14; Jascha Heifetz, Feb. 8; Robert Shaw Chorale, March 15.

## Dupré Named Director Of Paris Conservatory

PARIS.—The noted organist Marcel Dupré has been appointed director of the Paris Conservatory, succeeding the late Claude Delvincourt, who had held the post since 1941. Mr. Dupré is himself a graduate of the conservatory.

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## Modern Piano Pieces For Young People

It is infinitely easier to help people to like and to understand contemporary music if one makes them familiar with it at an early age. Therefore the appearance of a work such as Darius Milhaud's *Accueil Amical*, a collection of enchanting children's pieces cleverly illustrated by M. Cartier-Claudel, is an important contribution to musical education. Piano teachers with imagination and courage should welcome such material eagerly, as a relief from the bales of routine clichés that pour from our music presses. The pieces have amusing titles such as *Pyjama Rouge* (Red Pyjamas), *La nouvelle dent* (The New Tooth), and *Petit Pierre est arrivé un beau jour d'été* (Little Pierre arrived on a beautiful summer's day). Each of these miniatures is characteristic of Milhaud, and each grows more interesting the longer one examines its seemingly simple details. It is an admirable introduction to Milhaud's harmonic palette, kept in the most transparent terms. The collection is issued by Heugel and available here from Mercury.

The American composer Ray Green has also written a series of four *Pieces for Children* . . . and for grownups to make a note of. They are entitled: *Piece to Begin*; *March*; *Melody*; and *Piece to End*. Green has included an interesting page of *Composer's Notes* about the pieces, with explanations of their technical objectives, harmonic idiom, melodic structure, rhythm, and details of development. Both the notes and the pieces are simple enough for children to understand (with a teacher's help), and the music is characteristic of Green. Its sweet jazzy flavor, its rhythmic nonchalance, and its light quality will appeal to many. The pieces are published by the American Music Edition.

The *Pianorama of Easy Pieces by Modern Masters*, compiled, arranged, and edited by Denes Agay, and published by Presser, is admirable. Many of the pieces are originals that it has not been necessary to simplify, and all

of them are unhackneyed. The young pianist will find music by Busoni, Kodaly, Miaskovsky, Rebikov, Respighi, Satie, and Tcherépine in this delightful volume, besides pieces by Albéniz, Bartók, Debussy, Falla, Fauré, Granados, Gretchaninoff, Kabalevsky, Khachaturian, Prokofiev, Puccini, Ravel, Scriabin, Shostakovich, Sibelius, Stravinsky, Turina and Villa-Lobos.

*Prokofiev Is Easy!* is the beguiling title of a collection of twelve pieces by the Russian master, compiled, edited, and arranged by Denes Agay, and issued by Presser. Seven of these are from Prokofiev's *Music for Children*, while the other five are extremely simple but ingenious arrangements of brief excerpts from *Peter and the Wolf*, the *Classical Symphony*, *The Love for Three Oranges*, and *Romeo and Juliet*. The editor wisely does not try to soften the bite of Prokofiev's harmony but merely to make the music playable by beginners.

—R. S.

## Contemporary Piano Music In Various Styles

Robert Muczynski's *Sonatina* for piano never seems to make up its mind whether it wants to be suave and perfectly groomed like the Ravel *Sonatina*, or more perky and peppery. But despite its eclecticism, it is agreeable music and fairly easy to play. It would serve well as a study in rhythmic freedom and figuration for pupils with adventurous tastes. The piece is issued by Associated Music Publishers.

What happens when modern dissonance is combined with familiar Latin-American rhythmic patterns is engagingly illustrated in Harold Gramatges' *"Dos Danzas Cubanas"*, published by Peer International. These two pieces are excellent rhythmic etudes, well within the grasp of advanced pupils, who may not wish to confine themselves to Falla's *"Fire Dance"*.

The *"6 Preludios Colombianos"* for piano, by Luis Escobar S., published by the Bevi-Ton Musikverlag, of Berlin, and sent to me by the composer from Bogotá, Colombia, are also interesting in their blend of contemporary harmony with catchy rhythmic patterns. Escobar studied in the United States, but he writes uninhibitedly in a style that reflects the dances and songs of his native Colombia. Advanced pupils might well try their hands at these pieces, also.

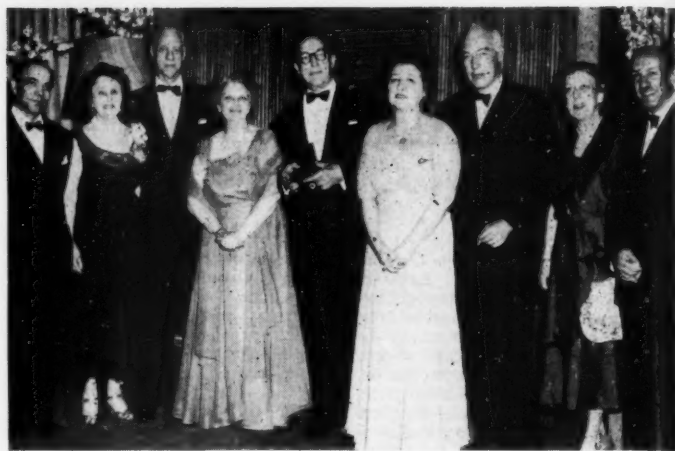
Alexandre Tcherépine's *"Bagatelles Chinoises"*, Op. 51, twelve short pieces quite easy to play, will sate most pianists with the pentatonic scale for years to come. They employ some traditional Chinese melodies. Mercury issues this set.

All of these works, especially the Muczynski, Gramatges, and Escobar pieces, could be played in recital, but they might well find a wider public among teachers and pupils.

—R. S.

## Children's Piano Duets By French Composer

Those who are familiar with Leopold Godowsky's ingenious "Miniatures" for piano duet will welcome Nanine Bassot's *Première Suite*, which is constructed on the same principles. The pupil has a theme in single notes in both hands, which can be played without moving the hands, against which the teacher plays a more complicated accompaniment. Godowsky, of course, elaborated on this scheme,



Principals attending the Annual Awards Reception of the National Association for American Composers and Conductors are Paul Creston, vice-president; Mrs. C. F. Winch, award chairman; Robert Russell Bennett, president; Hadley Award-winner Ada Holding Miller, president, National Federation of Music Clubs; Sigmund Spaeth, master of ceremonies; Gladys Mathew, president-elect of the New York State Federation; and three citation winners, Tom Scott, Grace Spofford, and Thomas Scherman

but many of the "Miniatures" follow the basic pattern. The Bassot duets are entitled: *Grave*; *Choral*; *"L'In-souciant"*; *Scherzo*; *"Complainte"*; *"Les Cloches"*; *Marche*; *Berceuse*; *"Pâques"*; and *"Appel de Clairon"*. They are tasteful and much superior to the run-of-the-mill material of their kind. They are issued by Heugel and available here from Mercury.

—R. S.

## Los Angeles Groups Honor Zoltan Kurthy

LOS ANGELES.—A concert in memory of the late Zoltan Kurthy was given in West Hollywood Auditorium on May 3. The concert was sponsored by *Evenings on the Roof*, the *Bohemians of Los Angeles*, the *Los Angeles Horn Club*, and the *Los Angeles Flute Club*. Miklos Rozsa conducted a string orchestra of studio musicians in Vaughan Williams' *"Fantasia on a Theme by Thomas Tallis"*; Hindemith's *"Music of Mourning"*, with the viola solo feelingly played by Virginia Majewski; the slow movement of Rozsa's *Concerto for Strings*; the *Bach D minor Piano Concerto*, with Lillian Steuber as soloist; and Bloch's *Concerto Grosso No. 1*, with Barbara Korn at the piano.

—ALBERT GOLDBERG

## NFMC Launches Nationwide American Music Project

The National Federation of Music Clubs has launched a new project entitled *A Parade of American Music*, which will bring music by native composers prominently to the fore in February, 1955. The project will cover the entire month, and each of the organization's 5,000 clubs will be asked

to sponsor at least one program of American music during that period. The assistance of conductors, artists, managements, radio and television executives, and other music organizations will also be solicited to contribute to the nationwide program.

## Complete Works of Mozart To Be Given New Edition

A new edition of the complete works of Mozart has been announced by the international Mozarteum Foundation. Ernst Fritz Schmidt, president of the Mozarteum in Germany, will supervise the publication, which will enlist the aid of Mozart experts from all parts of the world. The new edition will not be a reprint, but will be based exclusively on the composer's original manuscripts. It will be published in 110 volumes over a period of fifteen years. The first five volumes are scheduled to appear in 1956.

## Schnabel Committee Elects Officers

The third annual membership meeting of the Artur Schnabel Memorial Committee elected the following officers: Roger Sessions, president; Leopold Mannes, John McCollough, Fritz Stiedry, and George N. Shuster, vice-presidents; William Kolodney, treasurer; John F. Oppenheimer, secretary; and David Goldberger, assistant treasurer. Elected as directors of the committee were Erich Itor Kahn, Karol Rathaus, Mr. Kolodney, Mr. McCollough, and Mr. Oppenheimer.

## Metropolitan Declines Ilgenfritz Bequest

The Metropolitan Opera has turned down the bequest of \$125,000 from the late McNair Ilgenfritz bequeathed on condition that the company produce one of his operas. The decision was made by the Metropolitan's board of directors on the recommendation of Rudolf Bing, general manager, who felt that "under the circumstances and as a matter of policy the bequest should not be accepted".

## BMI Moves To New Offices

Broadcast Music, Inc., music-licensing and publishing firm, has moved its executive offices to a new building at 589 Fifth Avenue in New York. The executive offices of Associated Music Publishers, Inc., a wholly owned subsidiary of BMI, have moved to the same address.

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# Composers Corner

On a short visit to the Michigan State College campus **Roy Harris** conducted a number of compositions by student composers, who formed a special chamber orchestra for the occasion. Harris led a small ensemble in the radio premiere of his own setting of Vachel Lindsay's poem "Abraham Lincoln Walks at Midnight" on July 4, over the CBS network. . . . **Henry Cowell** was a guest composer-pianist in a series of musical events at Stanford University in May.

The world premiere of **Ernst Toch's** "Circus" was performed by the Pomona College Symphony in the college's annual Alumni Day concert last month. . . . The Bob Jones University commencement concert featured an original sacred opera, "The Miller," by **Dwight Gustafson**, a graduate assistant in the school of fine arts.

Composer's Forum, the Northern California Section of the International Society for Contemporary Music, announced the award of commissions through its offices to **Jerome Rosen**, **Joachim Nin-Culmell**, and **Leonard Turner**. The commissioned works will be performed in the organization's 1954-55 series. . . . The United States Section of ISCM has made another move (the first was in 1950) to merge with the League of Composers. The league is already committed to the merger; the ISCM board needs only the approval of two-thirds of its membership here for a joint season next year.

Six additional student composers have been chosen by the Louisville Philharmonic Society to receive awards of \$500 each and to have their works performed by the Louisville Orchestra in its Saturday Matinee series. They are **David M. Epstein**, **Donald Harris**, **Joe Hoiby**, **Fedor Kabalin**, **Noel Lee**, and **Thomas B. Stubbs**. New works presented in the series last month were **Karol Rathaus's** "Prelude for Orchestra", Op. 71; **José Pablo Monjoye's** "Gumbres"; **Robert Ward's** "Euphony for Orchestra"; and **Ernst Bacon's** "The Enchanted Island". . . . To mark the tenth anniversary of its founding the Austrian music journal *Österreichische Musikzeitschrift* has commissioned **Anton Heiller** to write a 5-minute work for chorus and orchestra.

A tuba concerto by **Ralph Vaughan Williams** was introduced in the last of our concerts celebrating the fiftieth

anniversary of the London Symphony, in the Royal Festival Hall recently.

A program of works by **Carl Parrish**, chairman of the Vassar College music department, was presented by Mu Phi Epsilon at the Kosciuszko Foundation in New York, with the composer as commentator. . . . Vassar's experimental theater staged **Virgil Thomson's** "The Mother of Us All" as its spring production this year.

**Gian-Carlo Menotti's** new opera, "The Saint of Bleeker Street", is scheduled for production this fall under the aegis of Chandler Cowles, co-producer of Menotti's "The Medium" and "The Telephone" on Broadway in 1947. The new work will be offered in conjunction with the New York City Center, which had originally planned to include it in the New York City Opera repertory next season.

**Elinor Remick Warren** received an honorary Doctor of Music degree from Occidental College, Los Angeles, at its commencement exercises in June. Miss Warren's "The Little Betrothed" was a highlight of a recent Parent Teacher's Association convention in San Francisco. . . . The Vermont State Symphony, under Alan Carter, will present a program of works by **Richard Stoeckl** in the fall. Stoeckl celebrated his eightieth birthday last month.

**Wallingford Riegger's** Suite for Younger Orchestras was performed for the first time by the Dalton School orchestra in April. . . . **Nikos Skalkottas's** Little Suite for Strings, No. 7, was included in a program by the Orpheum Symphony, Tassos Prassopoulos, conductor, on May 27.

Thomas Scherman, conductor of the Little Orchestra Society, found the results of his first season's open house sessions for composers so rewarding that he has decided to continue the policy next season. The composer may choose the number and types of works he wishes to present, and may offer his music in manuscript, on records, or through personal performance on an instrument. Compositions that are suitable for the Little Orchestra and its type of programming will be selected by Mr. Scherman for the organization's 1955-56 Town Hall series.

For the first time in its 46-year history the MacDowell Colony at Peterborough, N. H., will be open for five months instead of the usual four. The current session will run through Oct. 15.

## Contests

**BLANCHE THEBOM SCHOLARSHIP.** Open to singers between the ages of 25 and thirty who plan a professional career. Award: \$750. Deadline: Sept. 30. Address: Blanche Thebom Scholarship Foundation, Suite 300, 711 Fifth Ave., New York 22.

**GERSHWIN MEMORIAL CONTEST.** Auspices: Victory Lodge B'nai B'rith. For orchestral works of no more than fifteen minutes in length. Open to American composers under thirty years of age. Award: \$1,000, and performance by the New York Philharmonic-Symphony. Deadline: Aug. 31. Address: B'nai B'rith Hillel Foundation, 165 West 46th St., New York 19.

**MCCOLLIN FUND COMPETITION.** For a choral-orchestral work of ten to twenty minutes in length. Award: \$1,000. Deadline: Dec. 31. Address:

F. William Sunderman, 1025 Walnut St., Philadelphia 7.  
**RADIO-LUXEMBOURG COMPOSITION CONTEST.** For orchestral works of fifteen to 25 minutes in length. Open to composers of any age and nationality. Awards of 500,000, 200,000, and 100,000 French francs, and radio performance. Deadline: Jan. 1, 1955. Address: Secretary, Service musical de Radio-Luxembourg.

**RITMO COMPOSITION CONTEST.** Auspices: Ritmo, Spanish music magazine. For an orchestral work of eight to ten minutes in length. Open to composers of any nationality under thirty years of age. Award: 5,000 pesetas, publication, and performance. Deadline: Sept. 30. Address: Ritmo, Concurso Internacional de Composicion, Francisco Silvela 15, Madrid.

A Florida State University student, **David Ward-Steinman**, of Alexandria, La., is the winner of this year's Charles Ives Scholarship for summer study at the Indian Hill Music Workshop in Stockbridge, Mass.

**Doris Crittendon**, soprano, of Centralia, Ill., who won a two-year Jean Tennyson Scholarship at the Henry Street Settlement Music School, has received a Fulbright Scholarship for a year of music study in Vienna. . . . **Gregory Simms**, baritone, of Newton, Mass., present holder of the Tennyson Scholarship, has been awarded a John Jay Whitney Scholarship for a year's study in Paris.

**Idil Biret**, twelve-year-old Turkish pianist and composer, has received the 1954 annual award made by the Lili Boulanger Memorial Fund. . . . The Finnish composer **Eino Rantavaara** is winner of the annual Thor Johnson Brass Composition Contest, held by the Cincinnati Conservatory of Music. His prize-winning work is titled A Requiem in Our Time, for which he will receive a prize of \$350.

This year's Piatigorsky Prize, established in the noted cellist's name at the Paris Conservatory, has been won by **Reine Flachot**. Mr. Flachot will thus be given exclusive rights to the first performance of Darius Milhaud's Suite Cisalpine, for cello.

**Mink Grenier**, 21-year-old Montreal pianist, has won this year's \$1,500 Prix d'Europe contest, sponsored annually by the Quebec Academy of Music. . . . Winners of the Kosciuszko Foundation's fifth annual Chopin scholarship competition were **James Mathis**, pianist, of Dallas, and **David Cogan**, 24-year-old composer, of Detroit. Each receives an award of \$1,000.

**Stanley Waldoff**, thirteen-year-old pianist, of Hattiesburg, Miss., has received the 1954 Stillman Kelley Scholarship award, totaling \$1,000, presented by the National Federation of Music Clubs. . . . **Herbert Zipper**, director of the Winnetka (Ill.) School of Music, has been awarded the Louis S. Weiss Memorial Prize in Adult Education. The \$1,000 prize is given annually by the New School for Social Research in New York.

The nine prize-winners in the annual Broadcast Music, Inc., student composers competition included two students of Henry Cowell at the Peabody Conservatory. They were **Dominick Argento**, who received \$750 for his "Introduction and Allegro for Orchestra", and twelve-year-old **Michael Kassler**, who received \$250 for a cello sonata.

**Constance Koszewska**, soprano, of Milwaukee, has been named winner of the first Marcella Sembrich-Kochanska voice contest, conducted by the American Council of Polish Cultural Clubs, Inc. She receives a \$500 award. . . . **John Riley**, of New Haven, Conn., is the winner of the first Taminet String Quartet Award, which carries a stipend of \$500.

The Music Education League has announced the three winners in its 1954 concerto competition who will appear as soloists with the Little Orchestra Society, under Thomas

Scherman, next season. They are **Jutson Heininger**, pianist; **Phyllene de Taranto**, pianist; and **Elaine I. Pinkerton**, violinist. . . . The W. W. Kimball Prize of \$200 has been awarded this year to **Starling A. Cumberworth**, of Rochester, for his song "Lullaby". . . . The \$300 Eurydice Chorus Award, offered by the Philadelphia Art Alliance, has been given to **Ramiro Cortes**, of Los Angeles, for a Missa Brevis.

**George E. Perry**, of the East Carolina College faculty, was awarded first place in this year's North Carolina composers contest for a violin sonata entitled "Summer, 1950". . . . A one-act opera by **Alfred A. Goodman**, "The Audition", is the winner of the second annual competition sponsored by Ohio University.

## New Haven Pops Enters Tenth Season

NEW HAVEN, CONN.—The New Haven Symphony's tenth Pops Concert Series in the Yale Bowl are being conducted this summer by Harry Berman, who will lead the orchestra in four concerts, and by Frank Briefi, its regular conductor, who will conduct the remaining two. Soloists engaged for the series include Risé Stevens, on July 6, and Roberta Peters, on Aug. 24, the final concert; Jose and Amparo Iturbi, on Aug. 10; and South Pacific alumni Martha Wright and William Tabbert, on July 20.

## Peekskill Orchestra Ends Twentieth Year

PEEKSKILL, N. Y.—The Peekskill Civic Orchestra, conducted by Frank J. Konnerth, ended its twentieth season of free concerts on June 10.

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## London Season

(Continued from page 10)

chestra it was the leading broadcast ensemble. It made the first major English motion-picture score, Arthur Bliss's music for H. G. Wells's fantasy "Things To Come". After the disruption of English musical life by the war in 1939, it was the first to dare to go back to the concert halls, in the midst of falling bombs.

On its fiftieth birthday, June 9, the orchestra repeated in the Festival Hall its first 1904 program. The Queen Mother was present, and six conductors shared the decidedly bromidic music. Muir Matheson conducted the Overture to Wagner's "Die Meistersinger"; George Weldon, Bach's Third Suite; Basil Cameron, Liszt's "Hungarian Rhapsody"; Sir Malcolm Sargent, Elgar's "Enigma Variations"; Anthony Collins, the Overture to Mozart's "The Magic Flute"; and Mr. Krips, Beethoven's Fifth Symphony.

The London Philharmonic has had no jubilee to celebrate (it is less than half the age of the LSO) but it has recently done its bit in support of contemporary music. Gail Kubik was invited to conduct an all-American program, which included his own Violin Concerto, played by Max Rostal; Copland's "Outdoor Overture"; Barber's "Capricorn Concerto"; Harris' Third Symphony; and the Bennett "symphonic picture" of snippets from Gershwin's "Porgy and Bess". The list might have been better chosen. Nearly everyone was perplexed at the notion of including the "Porgy and Bess" songs in a serious concert, and the impact of Copland's overture was lessened by the fact that Alan Rawsthorne's "Street Corner Overture" covers much the same ground in a vocabulary the English understand better.

Far more successful was an all-English concert conducted by Sir Adrian Boult, in which I had the delight of making the acquaintance of one of Vaughan Williams' strongest and raciest works, the Five Tudor Portraits, for orchestra, chorus, and contralto and baritone soloists. Alfredo Campoli, playing better than ever after the success of his first American tour, penetrated far beneath the surface of Walton's beautiful Violin Concerto, and a 33-year-old composer from Northampton, Malcolm Arnold, conducted his own Second Symphony, a lively, honest, brash, likable piece, which would, I think, appeal strongly to American audiences.

### Americans on Podium

Two Americans have conducted in England recently, apart from Mr. Kubik. David Van Vactor, conductor of the Knoxville Symphony, made his bow with the Philharmonia Orchestra in a program containing Chausson's Symphony, Liszt's A major Piano Concerto (with Robert Casadesu as soloist), and Tchaikovsky's Fourth Symphony. He showed the solid musical discipline he acquired during his years as flutist under Frederick Stock in Chicago, as well as the additions of his own conducting experience in Kansas City and Knoxville. The orchestra did not know the Chausson, and there was only one rehearsal; consequently the Liszt and Tchaikovsky pieces went more brilliantly.

Efrem Kurtz, former conductor of the Houston Symphony, who plans to spend the coming year in England and on the European continent, returned after a year to lead the Royal Phil-

harmonic in a splendidly musical reading of Brahms's Fourth Symphony and a version of the Brahms B flat Piano Concerto that was singularly pale because of the inadequacy to it of the Italian pianist Ornella Santoliquido.

Covent Garden has been working itself into a sweat these past weeks, turning out an entire new "Ring" production. As designer the management chose Leslie Hurry, previously distinguished primarily for his "Swan Lake" settings for the Sadler's Wells Ballet; as stage director, Rudolf Hartmann, of Munich; as conductor, Fritz Stiedry, of the Metropolitan. The principal new elements were contributed by Mr. Hurry, with the collaboration of the lighting man, John Sullivan. Mr. Hurry tried to straddle the gulf separating traditional staging from the post-war Bayreuth kind, and frequently tumbled into no-man's land. (These observations are written before the presentation of "Götterdämmerung".) He was determined to give the audience pictures to look at; and in the opening scene of "Das Rheingold" he gives it quite a pretty one. At the same time he devotes the center space to a tilted platform, like a segment of the one at Bayreuth, with other abstract planes leading up and down to it. This leads him to make most of his "pictures" at the two sides of the stage, with a stereotyped open cleft, or gorge, between. Since he usually designs his rocks on a diagonal from lower left to upper right, there is a prevailing monotony of form that gets pretty unbearable by the time "Siegfried" comes around. Add to this the fact that nearly all of "Die Walküre" was played in something approaching pitch darkness—always behind a singularly opaque scrim, onto which the magic fire was ultimately to be projected—and you have, as you can well imagine, a "Ring" cycle that makes you long for the less sophisticated infelicities of the earlier settings.

### No Unified Style

Of Mr. Hartmann's stage direction I do not want to say much. I have always been one of his admirers. But I do not think any of the first three dramas was wholly ready for presentation by the time its turn arrived. Moreover, I felt that he shared in Mr. Hurry's error of trying to have the best of two worlds—the traditional and the new, or Bayreuth—without harmonizing them in a unified conception of style.

Mr. Stiedry was a slow starter. "Das Rheingold" took much longer than it need have, and the orchestra never seemed at ease. "Die Walküre"

was better, but the glow of inspiration came only toward the end. Brünnhilde's colloquy with Wotan in the Farewell and Magic Fire Scene "Siegfried", however, went splendidly from the first.

The management followed the Bayreuth precedent of keeping the characters separate by having none of the singers take more than one part. A faithful attempt was made to bring together as strong a cast as possible, but it is next-door to impossible to have all the best "Ring" singers together in the same place at the same time. Ramon Vinay, for instance, has been envisaged as Siegmund; but could not come, and his place was taken by Hans Beirer, of Berlin, an earlier of the New York City Opera. Mr. Beirer had a dreadful cold, but I should not have liked his explosive way of handling the music if he had been in the best of health. No satisfactory Erda could be found (apart from Res Fischer and Margarete Klose, who is there nowadays?). Constance Shadlock tried to push her mezzo voice down into her boots, with Hans Hotter avoids June engagements whenever he can, because he suffers from asthma at that time of year; so the Wotan was Ferdinand Frantz, whose top notes seem to have gone in the way of Friedrich Schott once did, without leaving behind the same compelling impression of indispensable artistry.

### On Credit Side

But there was much on the credit side. As Siegfried, Set Svanholm was in exceptional voice, and he made the young Siegfried as ebullient a fellow as ever. Otakar Kraus, regular member of the Covent Garden company, was as impressive as Alberich as the world holds today. Paul Kuen, of Munich, made it "Siegfried" Mime lively and alert, though I wonder if it is really necessary to "act" quite so much. (In the first of the two "Rheingold" performances, Mr. Kuen was replaced by Hamburg Mime, Peter Markward, who was perfectly adequate.) Sylvia Fisher was vocally a lovely Sieglind; there is nothing she does better, as there are few sopranos who sing the music as well. Margaret Harshaw as Brünnhilde, continued to impress her audience more by her potentialities than by her present achievements. In the "War es so schmähhlich" episode in "Die Walküre" she found some of the deeper implications of the music. But most of the time, love and unforced as her singing was, she seemed unduly naive. At the opposite pole was Maria von Ilosvay—the wife of Gunther Rennert, head of the Hamburg State Opera—who really had not enough voice for Fricka, but realized both the character and the music so satisfyingly that one felt an impulse to belittle her singing.

### RECEPTION

Following her concert for the Lake Charles (La.) Community Concert Association, Risé Stevens (right) was honored at a reception given by Governor Robert F. Kennon and his wife





# Cincinnati Fetes Orchestra Finale; New Operas by American Composers

**Cincinnati**  
In the closing pair of concerts of the Cincinnati Symphony, Erik Kahlon, first violist of the orchestra, was soloist in the American premiere of Gösta Nystroem's Concerto for Viola and Orchestra, and Felix Borowski's tone poem "Ecce Homo" was given its first local performance. The program opened with Siloti's transcription of Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11, and concluded with a communicative performance of the Franck Symphony.

Borowski's tone poem is melodious and pleasant but scarcely distinguished. The Nystroem concerto was played with fine musicianship, but the work is not a grateful vehicle for the soloist.

Before the intermission, Mrs. William Griess, president of the Women's Symphony Committee, presented gold watches on behalf of the organization to four players who have been with the orchestra for 35 years or more—Leonard Watson, William Knox, Leo Reines, and Herbert Silbersack.

Arthur Rubinstein, as soloist in the Chopin E minor Piano Concerto in a previous program, gave a firmly authoritative, finely articulated performance, offering enchanting variety in expressive shading. Hindemith's "Symphonic Metamorphosis of Themes by Weber" proved most interesting and was played superbly.

Jorge Bolet's playing of Prokofiev's Second Piano Concerto was a high point of another program. His clarity in articulation, accentuation of dynamics, and potency in climax brought an exceptional ovation. Zino Francescatti gave a distinguished account of the Paganini D major Violin Concerto.

Robert Ward's Symphony No. 3, with Dorothy Stolzenbach Payne as pianist in its first Cincinnati performance had considerable contrast between movements, the first being strongest, the second derivative of Copland and even Gershwin, and the third containing rather light material, at times suggesting musical comedy. Mr. Johnson led a fine reading, and the composer was present to take a bow.

The Bartok Concerto for Orchestra was the high point of the program of April 9 and 10, compellingly played by the orchestra under Mr. Johnson's understanding guidance. Theodore Lettvin, making his debut here, was soloist in Bach's Concerto No. 5, in F Minor, and Rachmaninoff's "Rhapsody on a Theme by Paganini". Mr. Lettvin has admirable pianistic talent and potentialities, and a racy technique. His playing was brilliant but seemed unseasoned.

## Matinee Musicale

The Matinee Musicale Club presented Leon Fleisher in its final recital of the season at the Hotel Netherland Plaza's Hall of Mirrors. He revealed an agile technique, sincere interpretative insight and ability to contribute exquisite tone color.

The New Music String Quartet provided the final concert in the Cincinnati Chamber Music Society series, at the Taft Museum. The program consisted of Vivaldi's Capriccio in F minor; Mozart's Quartet in D minor, K. 421; Weber's Five Pieces, Op. 6; and Mendelssohn's Quartet in A minor, Op. 13. The ensemble was warm, balanced, and firmly integrated in tone; its capabilities for style versatility were considerable.

Under the auspices of the Cincinnati Symphony, the Agnes DeMille Dance Theatre was presented at Music Hall. Staging and costumes were excellent, and musicians from the Cincinnati Symphony, under the direction of François Jaroschy, gave a fine account of the music.

The Cincinnati Conservatory Workshop presented the local premiere of Charles Hamm's prize-winning one-act opera "The Secret Life of Walter Mitty". The music has personality to fit the text, considerable charm, and is consistent with the story in its texture and continuity. The sets, ingeniously adapted to the Thurber style and modern in design, were an asset to the performance.

The Music Drama Guild closed its series for the season with performances of three humorous operas by local composers, at Cincinnati's College of Music Auditorium, May 20-22. David Ahlstrom's "Charlie's Uncle" (libretto by the composer) and "Three Sisters Who Were Not Sisters" (libretto by Gertrude Stein) preceded William Byrd's "The Scandal at Mulford Inn" (libretto by Charlotte L. Shockley from a short story by Neill C. Wilson). Mr. Ahlstrom conducted his own works; Mr. Byrd controlled his as a principal singer in the cast, because of a last-minute withdrawal from the cast. "Three Sisters" fared best in quality of content and performance.

—MARY LEIGHTON

## Survey

(Continued from page 8)

DENVER SYMPHONY, Saul Caston. 83 works. 46 composers. Beethoven, Mozart—6; Brahms, Ravel, Wagner—5; J. S. Bach—4. (7%)

DETROIT SYMPHONY, Paul Paray. 70 works. 40 composers. Wagner—12; Beethoven—7; Mozart—5. (4%)

HARTFORD SYMPHONY, Fritz Mahler. 26 works. 23 composers. J. S. Bach, Mozart, Verdi—2. (15%)

HOUSTON SYMPHONY, Efrem Kurtz. 69 works. 35 composers. Beethoven, Brahms—8; Mozart, Wagner—5; Ravel, R. Strauss—3. (9%)

INDIANAPOLIS SYMPHONY, Fabien Seitzky. 54 works. 33 composers. Bach, Mozart—5; Brahms, Gould, Prokofiev, R. Strauss—3; Haydn, Mendelssohn, Rimsky-Korsakov, Tchaikovsky—2. (11%)

KANSAS CITY PHILHARMONIC, Hans Schwieger. 34 works. 26 composers. Beethoven—3; Dvorak, Mendelssohn, Mozart, Verdi—2. (6%)

LOS ANGELES PHILHARMONIC, Alfred Wallenstein. 68 works. 45 composers. Mozart—7; Beethoven—6; Wagner—5. (9%)

LOUISVILLE ORCHESTRA, Robert Whitney. 21 works. 19 composers. Bach—3. (24%)

MINNEAPOLIS SYMPHONY, Antal Dorati. 60 works. 36 composers. Brahms—6; Beethoven—5; J. S. Bach, Bartok, Mozart—3. (10%)

NBC SYMPHONY, Arturo Toscanini. 54 works. 29 composers. Beethoven—9; Wagner—7; Ravel—3. (2%)

NATIONAL SYMPHONY, Howard Mitchell. 72 works. 46 composers. Bach—5; Beethoven, R. Strauss—4; Brahms, Tchaikovsky—3. (14%)

NEW ORLEANS PHILHARMONIC-SYMPHONY, Alexander Hilsberg. 62 works. 39 composers. Wagner—8; Stravinsky—6; Beethoven, Brahms—4. (2%)

NEW YORK PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos. 173

works. 72 composers. Mozart—16; Beethoven—13; Brahms—10. (9%)

OKLAHOMA CITY SYMPHONY, Guy Fraser Harrison. 60 works. 42 composers. Verdi, Wagner—6; Beethoven, Ravel—3; Brahms, Copland, Handel, Mozart, Walton—2. (18%)

PHILADELPHIA ORCHESTRA, Eugene Ormandy. 96 works. 40 composers. Beethoven—19; J. S. Bach—8; Brahms—7. (6%)

PITTSBURGH SYMPHONY, William Steinberg. 70 works. 42 composers. Beethoven, Mozart—6; R. Strauss, Wagner—4; Brahms, Tchaikovsky—3. (6%)

PORTLAND SYMPHONY, guest conductors. 49 works. 29 composers. Stravinsky—5; Beethoven, Tchaikovsky—4; Mozart—3. (9%)

ST. LOUIS SYMPHONY, Vladimir Golschmann. 89 works. 49 composers. Beethoven—8; Brahms, Wagner—6; Mozart—5. (6%)

SAN ANTONIO SYMPHONY, Victor Alessandro. 53 works. 39 composers. Beethoven—5; Tchaikovsky—4; Mozart—3. (9%)

SAN FRANCISCO SYMPHONY, guest conductors. 67 works. 38 composers. Beethoven—11; Brahms—6; Mozart—4. (5%)

TULSA PHILHARMONIC, H. Arthur Brown. 55 works. 34 composers. Mozart—10; Beethoven—4; Brahms, Verdi—3. (2%)

UTAH SYMPHONY, Maurice Abravanel. 65 works. 43 composers. Beethoven, Wagner—6; Mozart—5; Brahms, Tchaikovsky—3. (14%)

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# MUSICAL EVENTS

in new york

(Continued from page 3)  
associate conductor of the band, was called upon to substitute for Howard Hanson, originally scheduled to conduct the first performance of his "Chorale and Alleluia". Mr. Leidzen led the band in his own "The Happy Warrior", and Mr. Cowell introduced his "Singing Band". Each of these works revealed the hand of an able craftsman, notably the Hanson piece, which is the composer's first essay in writing for band. Other offerings were Gossec's "Classical Overture"; Goldman's "Sans Souci" fantasy, with James Burke as cornet soloist; Vaughan Williams' "English Folk-song Suite"; and the Waltz from Sousa's "Camera Suite".

**Roberta Bryant, Soprano**  
**Fred Thomas, Baritone**  
**Town Hall, June 20 (3:00)**

This joint recital offered a program devoted chiefly to solo arias and lieder by each of the two well-schooled young singers, but they joined at one point in a duet from "Aida". Fred Thomas, who sang with confidence and ease and with a fair amount of dynamic subtlety, opened with excerpts from Handel's "Berenice" and "Semele" and the aria "Nemico della patria" from Giordano's "Andrea Chenier". His voice had a somewhat harsh quality in the upper register, but it never lacked support. Vocal flexibility and musical intelligence were the outstanding characteristics of his performance as the program progressed.

Following Mr. Thomas, Miss Bryant sang a Carissimi-Scarlati group and two arias from Purcell's "Dido and Aeneas", one of them being the beautiful lament "When I am laid in earth", which she delivered with persuasive foreboding and warmth of

tone. In these songs and in lieder by Schubert she disclosed a notable ability to reflect the mood of the music and words and make a musical experience of each item. Her soprano was fairly light-toned. At top volume, though, it remained clear, not overly bright, and free of effort. The program also included lieder by Brahms and Schumann, an American group by White, Taylor, Dawson, Kerr, Barber, Mikeshina, and Head, and two spirituals. The accompanist was Otto Herz.

—C. B.

## Word Game Is Opera Subject

Martin Kalmanoff's one-act opera "A Quiet Game of Cribble" was performed for the first time on June 8 by the opera workshop of the Greenwich House Music School in New York. Cribble is designated by the composer as an alphabet game in which lettered blocks are combined to form words. The libretto, also by Mr. Kalmanoff, deals with a cribble-playing husband and wife who fall to quarreling shortly after the curtain rises. A reconciliation is effected when the husband hurls at the wife the epithet "chowderhead", an eleven-letter word drawing a thousand-point bonus. The principal roles in the performance were sung by Marie Andrews and James Deni. The work was staged by Marie Andrews and conducted by Henry Bloch.

## Two Chorus Give Annual New York Concerts

The Charles Pope Choristers were heard in their sixth annual spring concert, at Town Hall on June 11. The program directed by Mr. Pope included Ernest Bacon's Seven Canons, Randall Thompson's "The Testament of Freedom", groups of religious music and folksong, and works by Britten, Brahms, Lassus, and William Roy. Earlier in the month, on June 4, George Mead led the Golden Hill Chorus in its twentieth anniversary concert, also at Town Hall. The chorus was assisted in two works by a group of Trinity Choir Boys, and Anne Dawson, contralto, was the guest soloist.

## Popular Price Opera Launches New York Season

The Popular Price Grand Opera Company, of which Alfredo Salmaggi is director, opened its seventh season at Triborough Stadium on Randall's

Island on June 20. Bizet's "Carmen", which the company had sung a week earlier at the Watergate in Washington, was the initial item on the New York schedule, with Enrico Leide conducting. Helen Rovell was heard in the title role, Gloria Cibelli as Micaela, Giulio Lucchiari as Don José, and Richard Torigi as Escamillo. Joseph Salvador, Jane Flynn, Terry de Jon, Carmine Rossi, Roy Urhausen, and Enzo Neri completed the cast.

## Naumburg Symphony Presents Award Winners

The Naumburg Symphony was conducted by Everett Lee in the second concert in its annual summer series on July 4, with Gilda Muhlbaier, violinist, who made her Town Hall debut last fall as a Naumburg Foundation Award winner, as soloist. The program included the first New York performance of Clarence Cameron White's "Elegy", the winning work in the 1954 Benjamin competition.

## Emy St. Just Gives Dance Program

Emy St. Just presented a dance program at the Alvin Theater on June 27, assisted by a small company of dancers and an instrumental quartet. Her only solo was a work entitled "Cressida", with music by Stanley Baie. The ensemble numbers were "Thoughts and Remembrances", set to music by Gluck, and "Oh, Sister Joy!", a primitive Indonesian ceremonial.

## Band Concerts Offered On Battery Park Mall

A series of band concerts on Battery Park Mall in downtown Manhattan opened last month and will continue on Tuesdays, at noon, through Sept. 21. The concerts are being given mainly by a fifty-piece band known as the New York Summer Festival Band, organized by Local 802, AFM, under guest conductors.

## Amato Opera Gives Nine Aida Performances

The Amato Opera Theater presented nine performances of "Aida" over three successive weekends in May. A total of 49 singers appeared in the leading roles during the series, which saw a different cast for each performance. Anthony Amato conducted.

## Organist Plays Town Hall Series

Lawrence Pierre was heard in four organ recitals at Town Hall scheduled for June 10, 24, July 1, and 15.

## NBC-TV Opera Theatre Plans Two New Works

The NBC Television Opera Theatre has planned first performances of two new works for its 1954-55 season—an opera by Stanley Hollingsworth based on the Balzac story "La Grande Bretèche", and an opera by Lukas Foss, as yet untitled, based on a German folk legend. Hollingsworth, who received his NBC commission only last month, expects to have a first draft of the music and libretto for his opera completed in January. Foss's opera will have a libretto by Alastair Reid and tells of a devil who gains status as a human being by doing a good deed.

The fifth season of the NBC opera group will begin in October or November and will continue with an opera each month through April or May. In addition to the two new works, the projected schedule includes performances of "Tosca", in a new English translation by John Guttman; "The Abduction from the Seraglio"; "Fidelio"; "Ariadne auf Naxos", in its original version as an opera within a play; a repetition of "Amahl and the Night Visitors"; and a revival of "Billy Budd". Britten's latest opera, "The Turn of the Screw", is considered a possible substitution for "Billy Budd", which was introduced in this series in 1952-53. Most of the operas next season will be televised in color. The staff will again be headed by Samuel Chotzinoff, producer, and Peter Herman Adler, musical and artistic director.

## Opera and Music Set For Salt Lake Festival

SALT LAKE CITY.—An opera "Aida", and a Broadway musical, "Oklahoma!", will be the two major offerings of the University of Utah's open-air music festival here this summer. "Oklahoma!" will be given seven performances in the university stadium from July 10 to 17, and "Aida" four performances on July 26, 28, 30 and 31. Laurel Hurley and John Tyers will head the "Oklahoma!" cast, and Beverly Sills, Gloria Lane, and John Drury will sing three of the principal roles in the Verdi opera. Maurice Abravanel, conductor of the Utah Symphony, will be musical director for both productions.

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IN WORCESTER

Gina Bachauer, with officers of the Worcester (Mass.) Civic Music Association. From the left are Aylmer B. Paisley, vice-president of the association; Janet M. Mill, treasurer; Stanley W. Norwood, president; Miss Bachauer; and her husband, Alex Sherman.

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AMERICA

## Music To Aid State Celebration

OMAHA.—Omaha is 100 years old this year. Numerous musical events of general appeal are planned in celebration of the anniversary. The most imposing, according to technical director Alfred Stern, will be the historical spectacle scheduled for nightly performance Aug. 23 through 29.

To be staged on the big Ak-Sar-Ben Field, the drama will be under the music direction of Richard E. Duncan, conductor of the Omaha Symphony. The orchestra and a cast of some 1,500, headed by guest stars, will take part. Included will be the Omaha Boy's Town Choir and the Mormon Choir of Salt Lake City (the Mormons made their winter quarters here on their westward journey).

On Aug. 7 there will be an outdoor pageant at Creighton Field, entitled "A Century of Great American Music," in which will appear the Omaha Pops Orchestra and singers of national repute, under Mr. Duncan's direction. An expanded series of seven concerts will be given by the Pops Orchestra this summer in Peony Park's Royal Grove.

An imposing new auditorium is being built and is expected to be ready for some of the fall events of the centennial.

The Omaha Symphony, after playing to overflow audiences last summer, had a sold-out winter season of five pairs of concerts, led by Mr. Duncan. Yehudi Menuhin, Eugene List, and Eileen Farrell were the guest soloists.

The Tuesday Musical series has been unfailingly fine, with Wilma Lipp, a promising artist in her American debut, Mack Harrell giving a fine song recital, Rudolf Serkin ever delightful, Pierre Fournier impressive in his Omaha debut, and the Albeneri Trio playing a wonderful concert.

In the Morning Musicales series were Jan Gbur, fine basso; James Wolf, Omaha pianist; Sandra Warfield; and Robert and Merina Rudie, excellent violin and piano duo.

Dick Walter, a newcomer in the management field here, offered three fine presentations: Charles Wagner's production of "Il Trovatore," the Vienna Academy Chorus, and the Boston Pops, which was in top form.

The Joslyn Art Museum is the scene of monthly musicales tracing Omaha's past, as presented by local music clubs. The excellent Fine Arts Ensemble (Emanuel Wishnow and Truman Morsman violins; Max Gilbert, viola; Helena Bell, cello; and Gladys May, piano) has played a three-concert series. The scheduled final concert, on April 30, had William Primrose as guest artist. The Joslyn has also presented Martin Bush, dean of pianists and music critic, and James Peterson, violinist and head of the music department of the University of Omaha, in a series of three fine sonata recitals.

—KATHLEEN SHAW MILLER

## Florence

(Continued from page 6)  
delightful, although more than a little reminiscent of Puccini's music for his four Bohemians. Thereafter the composer seems to lose direction. The second scene, with the prince opening the case before the guests, should be terribly funny, but it isn't, for the music lacks conviction. In a final, thoroughly confused scene, the bass player is seen lamenting his fate—he cannot return until he gets some clothes. On hearing his strange sounds, a frightened crowd thinks him a ghost and flees when he comes out of hiding. Left alone, he sings a really moving solo, which closes the opera on a tragic note.

The performance as a whole was splendid. In the leading role, Italo

Tajo did much to create a character out of nebulous musical and dramatic material, and his voice was considerably weightier than when he sang at the Metropolitan. Aurelian Beltrami did nicely as the Princess, and Gianni Raimondi, a young tenor, sang stylishly and read his spoken lines well. Grant Mouradoff and Vera Vaghlin danced the roles of the thieves with genuine humor. Tatiana Pavlova's perfect stage direction kept a rhythmic approach that never became offensively stylized. Lydia Franchetti's scenery had a quaintness that served the story and was stagewise. Sakharoff's choreography had charm and stayed within the framework of the opera. I am sure the composer could not have asked for a better reading of his score than that given by Jonel Perla.

The audience received the work cordially, if not ecstatically, realizing they were hearing the product of a talented and serious musician.

Some thirty years ago, "Il Diavolo nel campanile" by Arnaldo Luaili had its premiere at La Scala, at the behest of Toscanini. Its musical idiom was then so modern to the Italian ear that the audience was offended by its gentle dissonances. The opera was given in a revised version for the first time on May 21. With a libretto adapted by the composer from Edgar Allan Poe's "The Devil in the Belfry," the little one-act opera has considerable charm, which was completely realized in its performance under the wise direction of Tullio Serafin. Called by the Italians a *grottesco*, the story depicts a mythical community where life is led in exact accord with the hours, minutes, and seconds indicated by a battery of infallible clocks. Things go haywire when the Devil (brilliantly mimed and danced by Floria Torrigiani) overpowers the custodian of the great clock and perversely sets the timepieces awry.

The entertaining libretto and witty score—the opera seems worthy of consideration by the brilliant NBC-TV Opera Theatre—was better served by Mr. Tajo than the other singers. The composer's son, Maner Luaili, devised highly imaginative stage direction, and a pair of journalists tried—with conspicuous success—new media for the first time: Dino Buzzati designed the set and Colette Roselli the costumes.

On a Sunday afternoon, Walter Gieseking held an audience of 4,000 spellbound for a couple of hours with a very beautiful recital, and Bruno Walter led the Maggio orchestra in a program that ended the first half of the festival. Returning to Florence after sixteen years, the conductor was applauded and cheered by a tremendously appreciative audience at the end of a program of Brahms, Mozart and Mahler. Soloist in Mahler's Fourth Symphony was the skillful soprano Maria Stader.

## Plymouth Rock Center Opens This Month

DUNBURY, MASS.—The musical season at the Plymouth Rock Center will open on July 14 with a performance of Gilbert and Sullivan's "The Gondoliers." It will be shown through the 17th. It will be followed by four performances each of Mozart's "Così fan tutte", July 28 to 31; a bill containing three American operas—Menotti's "Amahl and the Night Visitors", Berezhowsky's "Bahar the Elephant", and Kondorossy's "The Voice", Aug. 11 to 14; and Offenbach's "The Tales of Hoffmann", Aug. 25 to 28. The musical direction of these productions will be in the hands of George Poinar. They will be staged by John Reich. Assisting staff members are Sheldon Soffer, in music, and Robert G. Myhrum, in staging. Other activities at the center this summer will include an orchestral concert on July 18, a series of Sunday afternoon chamber concerts, and a schedule of dramatic offerings on alternating weekends.



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# Baltimore Symphony Year Included Appearances by Noted Guests

**Baltimore**  
THE Baltimore Symphony, under the direction of Massimo Freccia, brought to a close the most distinguished season in its history with a magnificent performance of Berlioz' "The Damnation of Faust", at the Lyric Theatre.

All season Mr. Freccia and his group have maintained the exceedingly high standard of excellence set by the opening concert, and there is no question but what this is by far the best orchestra Baltimore has had to date.

Early in the season, Guiomar Novaes exhibited her superb pianism in Chopin's F minor Concerto, and Saint-Saëns' Third Symphony gave Mr. Freccia a chance to show his flair for romantic music.

The Casadesus family—Robert, Gaby, and Jean—were soloists in a splendid performance of Bach's Triple Concerto in D minor, and later the senior Casadesus gave a brilliant account of Weber's Concertstück.

Joseph Szigeti gave a fine display of violin virtuosity in concertos by Mozart and Prokofiev. Eleanor Steber's appearance with the orchestra the following week—the first in many years—brought cheers for her superb singing of Mozart and Wagner.

The inaugural program of the second half of the season got under way with a noble and stirring performance of Honegger's "King David". Baltimore's own Shakeh Vartenissian, who has just been offered a Metropolitan contract, was the thrilling soprano soloist, and equally fine were Barbara Nutall, contralto, and Robert Holland, tenor. Sir Cedric Hardwicke was masterly in his concert-hall debut as the narrator. Ruth Lawson Walsh was believable as the Witch of Endor, and the Handel Choir, trained by James Winship Lewis, sang the choruses effectively.

Agi Jambor, pianist and faculty member of the Peabody Conservatory, made an auspicious debut with the orchestra, revealing real interpretative insight in her conception of the Schumann Concerto. A gala program, with Jascha Heifetz playing Tchaikovsky's Violin Concerto, included Brahms's Third Symphony, and a scintillating re-creation of Strauss's "Till Eulenspiegel".

## Guest Conductors

Peter Herman Adler was the first guest conductor of the season, repeating the excellent impression he made last season. A highlight of the program was the appearance of Wilma Spence, whose lovely voice and distinguished artistry were justly admired in Mahler's "Songs of a Wayfarer".

The following week Ernest Ansermet made his first appearance here as guest conductor, giving incomparable interpretations of Beethoven's "Coriolanus" Overture and Second Symphony, Fauré's "Pelleas and Melisande" Suite, and Debussy's "La Mer". When Mr. Freccia returned, he was joined by Leon Fleisher, who made his Baltimore debut in one of the most beautiful performances of Brahms's B flat major Concerto heard here in many seasons.

The closing "Damnation of Faust" featured two Maryland singers as soloists—Carolyn Long, soprano, as Marguerite, and William Chalmers, bass, as Brander. Vocal honors were also taken by the two other soloists—Andrew McKinley, the Faust, and

Kenneth Smith, the Mephistopheles. The Baltimore Recreation Chorus, directed by A. Lee Jones, having stepped into the breach at practically the last moment, gave a splendid account of the choruses. The orchestral sections blazed with vivid colors under Mr. Freccia's baton.

—GEORGE KENT BELLOWES

## Reply

(Continued from page 13)

Their lives are dedicated to the attainment of the unattainable—perfection in their art. No musician worthy of the name ever stops practicing and studying to bring himself closer to that goal. The slightest lapse from true intonation can cause him deep mental anguish and the least error of rhythm or tempo can disgust and revolt him. I do not know whether or not Mr. Carroll is a musician, but I only can assume that he is not, for he otherwise would not

so much as suggest that a musical aggregation of any sort could be maintained so far as its personnel is concerned on the basis of the status quo and the proposition that no artistic improvement need be anticipated. The true musician directs his hopes and his every energy to the ideal of continuously improving performance. Without such an ideal, the whole concept of artistic development and achievement must disintegrate. I think the principle of "infinite perfectibility" is and must be cardinal with every worker in the arts and the sciences.

(5) I do not have at hand the facts and observations upon which Mr. Petrillo based his judgment that "slow death" is in prospect for music at the professional level in communities of 300,000 or under. I assume he has made the same observations over the years that I have tried to summarize under Point 1, and that, as in any other profession or vocation, when opportunities to make a living disappear, the profession itself soon withers.

## Margherita Tirindelli Joins Jack Adams Office

Margherita Tirindelli has joined the office of Jack Adams & Company as associate manager. Miss Tirindelli, daughter of the violinist Pier Adolfo Tirindelli, most recently was associated with the publicity offices of Muriel Francis.

died here on June 25. Miss Bourskaya made her Metropolitan debut in 1923 in the title role of Bizet's "Carmen". She made her first appearance with the Chicago company in the same year. Until her retirement from the stage fourteen years ago, she was noted for the role in which she made her Metropolitan debut, as well as for Amneris in "Aida", the Countess de Coigny in "Andrea Chenier", Suzuki in "Madama Butterfly", Marina in "Boris Godounoff", and Grandmother Buryja in Janacek's "Jenufa". Born in Kiev, Miss Bourskaya began her operatic career in Petrograd and was later a member of the Russian Opera Company, which toured the United States in 1921.

## MYRON W. WHITNEY

WASHINGTON, D. C.—Myron W. Whitney, 82, baritone and voice teacher, died at his home here on June 3. Mr. Whitney was the son of Myron Whitney, Sr., bass, who sang in opera and oratorio in Boston and toured with Theodore Thomas' orchestra. The younger Mr. Whitney gave recitals and was for many years a faculty member of the New England Conservatory. He also made world tours as assisting artist with Nellie Melba and Lillian Nordica, and sang in light opera with the late Fritz Scheff. Among his pupils was Eleanor Steber. He maintained studios in Washington and New York.

## FRANCIS CASADESUS

PARIS.—Francis Casadesus, 83, composer, conductor, and uncle of Robert Casadesus, died at Foch Hospital in neighboring Suresne on June 27. Mr. Casadesus, who wrote many operas, oratorios, and symphonic works, was a pupil of César Franck and Albert Lavignac. As a conductor he led orchestras in France and elsewhere in Europe. He founded the American Conservatory at Fontainebleau in 1918 and was its honorary director at the time of his death. He was also vice-president of the French Society of Authors, Composers and Music Publishers.

## LAWRENCE STRAUSS

CARMEL, CALIF.—Lawrence Strauss, 71, tenor and voice teacher, formerly of San Francisco, died at Carmel Pe-

## Chicago Symphony At Cornell Festival

MOUNT VERNON, IOWA.—The Chicago Symphony, under its assistant conductor, George Schick, was heard in two of the four concerts making up Cornell College's 56th annual Music Festival, held on May 6, 7, and 8. The orchestra was joined by the Cornell Oratorio Society, Paul Behrman, director, in a performance of Brahms's "A German Requiem" on the afternoon of the 8th, with Max Nosler and William Warfield as soloists. The festival concluded with an all-orchestral program that evening. Recitals by Mr. Warfield and Riccardo Odnoposoff, violinist, occupied the first two days of the festival. Otto Herz was the accompanist in both events.

## Chamber Concerts At Montaux School

HANCOCK, ME.—Pierre Montaux, Domain School of Conducting is offering four chamber-music concerts on Sunday afternoons during July at the Forest Studio in Hancock. The school's regular orchestra concerts will begin as usual in August. Participants in the chamber concerts are: Abba Bogin, pianist; Virginia Davis, soprano; Emery Davis, clarinetist; Claude Montaux, flutist; David Nardien, violinist; Robert Sayres, cellist; and Hubert Doris, pianist-composer.

insula Community Hospital on May 5. Mr. Strauss received his musical education in New York and in Europe, and made his debut in San Francisco in 1908. He had appeared in many recitals in New York, in England, as well as in California. After living in San Francisco for more than a half century he came to Carmel two years ago. Surviving are his widow, Sallie; a son, Leon; and a daughter, Annette Capitelli.

## LEON RAINS

LOS ANGELES.—Leon Rains, 83, a former member of the Metropolitan and Damrosch-Ellis opera companies, died here on June 11. Mr. Rains was born in New York. After study abroad, he was for twenty years before World War I leading bass of the Dresden Royal Opera and court singer to the King of Saxony. He made his debut as a bass with the Damrosch-Ellis company in 1897, touring this country in Wagnerian roles chiefly. The following year he toured with Nellie Melba.

## ELSA KURZBAUER

Elsa Kurzbaauer, 68, an instructor in languages at the Metropolitan Opera's Kathryn Long Opera Courses, died at her New York home on June 20. Born in Vienna, Miss Kurzbaauer came to this country in 1939 and coached many members of the Metropolitan Opera in German and Italian pronunciation. She became a member of the Kathryn Long faculty in 1949, when the courses were first organized.

## LUIGI MONTESANTO

MILAN.—Luigi Montesanto, 66, baritone and member of the Metropolitan Opera Company in 1918-19, died here on June 13. Before retiring a decade ago, Mr. Montesanto had sung in Chicago, Buenos Aires, and other opera centers. While with the New York company he created the role of Michele in the world premiere of Puccini's "Il Tabarro", on Dec. 14, 1918.

## NACHMAN KOSTELANETZ

Nachman Kostelanetz, 82, father of Andre Kostelanetz, conductor, died at his New York home on May 24.

## Obituaries

### MAX VAN LEWEN SWARTHOUT

LOS ANGELES.—Max van Lewen Swarthout, 73, retired dean of the University of Southern California School of Music, died here on June 7. Mr. Swarthout joined the faculty in 1923 as head of the piano department and held the position of dean and director of the music school from 1933 until his retirement in 1948. Born in Pawpaw, Ill., he received his early music education in Chicago and later spent three years at the Royal Conservatory in Leipzig. He returned to the United States in 1905 to become director of music at Oxford College in Oxford, Ohio. From 1911 to 1914 he was director of music at Illinois College for Women (now MacMurray College), Jacksonville, Ill., and held a similar post at James Millikin University in Decatur from 1914 until his appointment in Los Angeles. He was a brother of D. M. Swarthout, dean emeritus of the University of Kansas School of Fine Arts, and a cousin of the mezzo-soprano Gladys Swarthout.

### MRS. MARGARET S. LEWISOHN

BEACON, N. Y.—Mrs. Margaret S. Lewisoohn, 59, education leader, widow of Sam A. Lewisoohn, New York financier, philanthropist, and art patron, was killed in an automobile accident near here on June 14. Her father-in-law, Adolph Lewisoohn, was the donor of the Lewisoohn Stadium in New York.

Born in New York, Mrs. Lewisoohn had an early interest in music, which continued throughout her life. She received a degree from the Institute of Musical Art (now the Juilliard School of Music) in 1914. Four years later she married Sam A. Lewisoohn, whom she had known since her childhood and with whom she shared her musical interests. Since his death in 1951 she had served as honorary co-chairman of the Lewisoohn Stadium Concerts.

She is survived by four daughters.

### INA BOURSKEYA

CHICAGO.—Ina Bourskaya, 67, former leading soprano with the Metropolitan and Chicago opera companies,



# EDUCATION

Activities of some of Renato Bellini's pupils have included the following: Calvin Marsh, baritone and former American Theatre Wing award winner, has signed a contract with the Metropolitan Opera. Maria Gerlando, soprano, has concluded a six-week engagement at the Radio City Music Hall, in which she sang excerpts from "Madama Butterfly". On July 9 and 10, she was guest artist in the Chicago Theatre of the Air, on the Mutual network. Last Easter she sang the first public performance of Giuseppe Bamboshek's Ave Maria, under the composer's direction, on the TV program Opera Cameos.

Marion Carbone, mezzo-soprano, made her operatic debut as Azucena in "Il Trovatore", with the National Opera Club of America, at the Waldorf-Astoria. She sang the same role with the New York University Opera Club. Louis Roney, tenor, has been engaged to sing Don José opposite Nell Tangeman's Carmen, in two performances with the Erie Philharmonic. For the third time in four years he will sing with the Fort Worth Civic Opera, and for the second time in three years with the Amarillo Symphony. This past season he sang in "Tosca" with Irene Jordan and Robert Weede, with the Oklahoma City Symphony, and in the same opera with Herva Nelli and Mr. Weede, with the Tulsa Philharmonic. John Lawler, bass, has been engaged in the Cincinnati Summer Opera this year.

The Carl Friedberg Music Foundation held its annual scholarship auditions on June 3. Grants were awarded this year to Loretta Maria Poto, of Boston; Vivian Scott Ramsay, of New York; and Louis Whiteman, of Great Neck, N. Y.

Astolfo Pescia, who left recently for Naples, where he will teach this summer, announced that several of his pupils from his New York studio will follow him to Italy for auditions in Rome and Milan.

The 76th commencement exercises of the New York College of Music were held at Town Hall on June 17. Honorary degrees of Doctor of Music were conferred on Mrs. Charles S. Engenheimer, chairman of Stadium concerts, and George N. Shuster, president of Hunter College. The exercises were preceded by a musical program given by Petra Garrisi, soprano; Walter Taylor, tenor; Theodore Anagnostaras and Herman Botman, baritones; Renata Laufer, Kelley Wyatt, and Heinz Hammerman, pianists; the college orchestra, conducted by Siegfried Landau; and the college chorus, of which Frederic Burzwell is director.

Amy Ellerman's pupils Lillian Thomason, Flora Mae Gannon, Jean Wetland, Judith Levine, Joseph Sandur, Anthony Esposito, and Samuel Carter appeared in an opera house program presented by Leoold Sachse at the Master Institute theatre on June 14 and 15. Patricia Wagner, contralto, another Ellerman pupil, was heard in the Music Education League program at Town Hall on June 18.

Peter Paul Fuchs, director of the Louisiana State University opera department, has received a Ford Foundation grant to study contemporary techniques in opera production in West Germany next year.

Three of H. J. Heinz's pupils have appeared in major roles this season. They are Shakesh Vartenissian, signed by the Metropolitan Opera for 1954-55, who sang Violetta in a Baltimore performance of "La Traviata";

Madeleine Chambers, who sang Micaëla, Zerlina, and Nanetta in "Falstaff" with the New York City Opera; and Gladys Spector, currently with the Freiburg Opera in Germany, who appeared there as Desdemona, Aida, and Leonore in "Fidelio". Miss Chambers will sing the role of the Composer in the Central City production of "Ariadne auf Naxos" this summer.

Rudolph Ganz conducted a five-day piano workshop at Southern Illinois University last month.

Emil Hauser, founder and for fifteen years leader of the Budapest String Quartet, will direct a chamber-music workshop at the New School for Social Research, in the fall term beginning Oct. 1.

May L. Etts presented Aien Lung Liu in a piano recital at the Carl Fischer Skyroom on June 20.

For the fifth consecutive year, Alexander Kipnis presented members of the Westport (Conn.) Opera Studio in summer opera performances. Mozart's "The Marriage of Figaro" was given on June 5 and 6; it was followed by Gounod's "Faust" on the 19th and 20th.

A music and Art Tour of Europe, organized in two parties and led by D. Sterling Wheelwright, professor of music and humanities at San Francisco State College, departed July 9 for sixty days in Europe. Music-lovers, teachers and students in the party will attend music festivals in Italy, Salzburg, Bayreuth, and Edinburgh.

## Wheeling Symphony In Milhaud Novelty

WHEELING, W. VA.—A neat bit of strategy at two recent Wheeling Symphony concerts, under Henry Mazer's direction, was the placing of a note in the preceding program stating that subscribers who did not think they could endure the vigors of Milhaud's "The Creation of the World" need not take their seats until 8:45, as this work was first on the program. Needless to say, with their curiosity roused, very few failed to appear for the opening, and the performance of the work was well received. Earl Summers, concertmaster, and Eugene Phillips, violinist, were soloists in Mozart's Sinfonie Concertante, and Rachmaninoff's Second Symphony closed the program.

In previous concerts of the series, Alexander Brailowsky was heard in a dazzling performance of Mendelssohn's Piano Concerto No. 1 and Liszt's Concerto No. 2. Eugene Eichler, young cellist in the orchestra, was the soloist in the Boccherini Concerto in B flat, at subsequent events in the Virginia Theatre, where a feature was also the playing of Tchaikovsky's 1812 Overture with additional brass choir placed in the balcony.

Giving its second concert of sacred music this season, the Wheeling Symphony was assisted by the Capital University Chapel Choir, of Columbus, Ohio, in a thrilling performance of Brahms's Requiem, under Mr. Mazer's baton. Soloists were Dorene McNelly, soprano, and Robert Snyder, bass. The choir also sang other works, under the direction of its director, Ellis Emanuel Snyder.

—MONTANA X. MENARD

## Festival Scheduled In Southampton

SOUTHAMPTON, L. I.—A festival series under the direction of Nathalie Boshko, violinist, is scheduled to be given at the Parrish Museum in Southampton on Aug. 11, 18, and 25. Programs of chamber works will be played. Participating artists include Miss Boshko; Michael Barton, violist; Albert Katz, cellist; George Koukle, bass violin; and Helen Chitrak, pianist.

## City Center Deficit \$227,135 in 1953-54

The annual report of the New York City Center of Music and Drama, made public recently by Newbold Morris, chairman of the board of directors, reveals that the institution had a deficit of \$227,135 for the season of 1953-54. Total attendance for the season was 962,457 persons, who paid \$1,898,750.50 to see 498 performances of opera, drama, operetta, and ballet. This established a gain of 116,246 in attendance over that for the 1952-53 season, which included 530 events.

Among the various series, the only one that made a profit was the theatre season, with Jose Ferrer as director and chief actor and Jean Dalrymple as producer. The ballet company, under the direction of Lincoln Kirstein and George Balanchine, extended its repertory with four new productions, including Tchaikovsky's "The Nutcracker". This was held over for an additional week and "broke every record" at the Center by attracting the sum of \$55,000 for eight performances. The opera company, under the direction of Joseph Rosenstock, staged five new productions. These included the American bow of Gottfried von Einem's "The Trial", the world premiere of Aaron Copland's "The Tender Land", and new productions of "Falstaff", "Hansel and Gretel", and "Show Boat". The five last-named productions incurred what Mr. Morris called "an enormous deficit".

The City Center of Music and Drama in July, 1953, received a grant of \$200,000 from the Rockefeller Foundation to be expended over the following three years for new productions by its opera and ballet companies. The gift, it was announced, would be spent under the supervision of Mr. Kirstein, managing director, so that \$100,000 was allotted to the 1953-54 season, \$60,000 to 1954-55, and \$40,000 to 1955-56. At the time of the gift, the City Center was conducting a public campaign to raise \$200,000, and this was continued, since the Rockefeller Foundation grant was specifically for new productions.

The City Center has announced the election to its board of directors of Goddard Lieberman, executive vice-president of Columbia Records; Roger L. Stevens, a member of the Playwrights Company; and Davidson Taylor, director of public affairs for the National Broadcasting Company.

## Unique Music Center Established in Denver

DENVER.—Eve Welbourne, whose activities as piano teacher for the handicapped, were described in the October, 1953, issue of MUSICAL AMERICA, has opened a music center at 1617 California Street, "for the hand incapacitated". At the same time that students are taught, teachers are trained in Mrs. Welbourne's particular method with the expectation that they will establish similar centers elsewhere. The project is philanthropic, supported by Mrs. Welbourne through lectures and her teaching at Denver University.

## Nordic Composers Hold Festival in Iceland

REYKJAVIK, ICELAND.—A Nordic Music Festival was held here from June 13 through 17 under the auspices of the Nordic Council of Composers.

## CBS Schedules Second Music Festival Series

For the second consecutive year the Columbia Broadcasting System will broadcast a World Music Festivals series under the supervision of James Fasset, director of music for CBS. The weekly programs will be heard on Sundays, beginning on July 11.

New features this summer will be an all-Bach program recorded at the Ansbach (Germany) Bach Festival, with Yehudi Menuhin as soloist, and the American debut, via radio, of the Norwegian soprano Aase Nordmo Loevberg, a guest artist at the 1954 Bergen Festival. Other programs will originate at the Stockholm Festival, the Sibelius Festival in Helsinki, the Holland Festival, the festivals at Salzburg and Bayreuth, and a number of American festivals, including the Brevard Festival in Brevard, N. C.

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## Boston Pops Plays New Stuart Work

BOSTON.—A recent soloist at the Boston Pops in Symphony Hall was Peggy Stuart, a Bostonian now mainly resident in New York, who on May 28 appeared in the first performance of her own "Twilight City", taking the solo piano part. "Twilight City", a rhapsodic mood piece in about six contrasted sections, is slick music, very ably written, sophisticated. Arthur Fiedler, of course, conducted.

The student orchestra of the New England Conservatory showed emphatically how much it has improved since last I heard it, in a Jordan Hall concert on May 6, conducted by Richard Burgin. The program included Brahms's "Tragic Overture", the Bach Concerto for Two Violins (Stanley Dombrowski and Ayrton Pinto were the able soloists), Beethoven's music for "Egmont" (with Eleanor Davis as soprano soloist and Donald Paterson as Narrator), and Rimsky-Korsakoff's "Tsar Saltan" Suite.

Karl Geiringer, noted professor at Boston University, some years ago discovered the manuscript of a Sinfonia in B flat by Johann Cristoph Bach, in the Prussian State Library. He brought a copy with him to the United States, and the university orchestra played it in a concert at the university theatre on May 11—probably the first performance of the work since its premiere in 1794. The music seemed well worth reviving, with its brave suggestion of Mozart and Haydn. Conductor Francis Findlay otherwise presented Goldmark's "Sakuntala" Overture, Tchaikovsky's "Romeo and Juliet", Hugo Norden's Concertino in D for Two Violins and Orchestra (Miriam Wexler and Marie Allen as soloists), and Rimsky-Korsakoff's "Capriccio Espagnol".

The following night Aaron Copland was honored by a university concert devoted to his music. The composer was present as piano soloist and commentator.

—CYRUS DURGIN

## Junior Symphony Reaches Thirtieth Year

PORTLAND, ORE.—The thirtieth anniversary season of the Portland Junior Symphony brought to the podium two of the orchestra's protégés, Jacob Avshalomov, on Feb. 27, and Eugene Linden, on April 24. A former concertmaster with the orchestra, Robert Mann, appeared as soloist in the earlier concert.

Actually there were two concerts on Feb. 27. The Junior Symphony, comprising young musicians mostly of high-school age, was heard in a morning concert attended by an audience of 1,800 children and another in the evening for 2,500 adults. The two events, both held in Portland's Municipal Auditorium, climaxed the celebration of Junior Symphony Week here.

During the past thirty years over 2,000 children have been trained in this orchestra, which maintains an ensemble of eighty to 100. It is not affiliated with any school but uses the facilities of a local public school for rehearsals. The orchestra gives three programs each year free of charge.

Founded by the late Jacques Gershovitch, the organization is supported by funds raised annually in the community and by box-office receipts. A scholarship is offered to provide lessons, and often instruments, for gifted children.

## Cape Cod To Have Three-Day Festival

FALMOUTH, MASS.—The Coonamessett Music Society has announced a September Festival of Music, to be held at the Falmouth Playhouse for three days beginning Sept. 10. The

Philharmonic Chamber Ensemble, founded by Dimitri Mitropoulos, will come to Cape Cod to open the festival. They will be followed by the American Chamber Opera in a performance of Gluck's "The Passionate Pasha", with Salvatore Baccaloni in the title role, and a concert by the Kroll Quartet, with Ray Lev as assisting pianist.

## Jacob's Pillow Opens Thirteenth Season

LEE, MASS.—The thirteenth season of the Jacob's Pillow Dance Festival, under the direction of founder Ted Shawn, opened here on July 2 with a bill offering solos by Pearl Lang and the Flamenco dancer Inestia, and duos by Don Farnworth and Marlene Dell. The following weekend brought pas de deux by Michael Maule and Mary Ellen Moylan, modern dance works by the John Butler Dance Theater, and a group of American Indian dances by the Ernestis.

Notable items in the weeks to come include Charles Weidman's work based on James Thurber's "War of the Sexes"; premieres of other new works by the Negro Dance Theater, Aubrey Hitchins, choreographer, and by Miss Lang and her company; and the American debuts of the Celtic Ballet of Scotland and of Emerson and Jayne, dance satirists, from London. Other artists scheduled to appear are Alexandra Danilova, in "Mlle. Fifi" and pas de deux; Carmelita Maracci, making her first appearance in the East in six years; Ram Gopal, Hindu dancer; Yurek Lazowski, character ballet dancer; Lotte Goslar, European mime; Andre Eglevsky, in pas de deux; Kurt and Grace Graff, in two new works; Geoffrey Holder and company, from Trinidad; the Lester Horton Dance Theater, of California, in four new works; Hadassah and company in dances of the ancient East; Harriette Ann Gray and company, in modern dance works; and the American Mime Theater, Paul J. Curtis, director. The festival will close on Sept. 4.

## Westminster College Holds 24th Choir Fete

PRINCETON, N. J.—The 24th annual Talbott Festival of the Westminster Choir College was held here on May 26 to 29, opening with a performance of Haydn's "Nelson Mass", conducted by Warren Martin. On succeeding days the Westminster Symphonic Choir and Orchestra were also heard in Bach's "St. Matthew Passion", under the direction of John Finley Williamson, founder and president of the college, and daytime concerts were given by faculty organists George Markey and Donald McDonald and by the Westminster Graduate Choir, of which Mr. Martin is director. The final event in the festival was the traditional massed choir program given by church choirs and high-school glee clubs directed by students and graduates of the college.

In another New Jersey town, North Bergen, the weekend brought a choir competition, drawing a number of organizations from out of state. The men's chorus of the United Singers of Newark and the women's chorus of the United Singers of New York County were the county winners. The United Singers of Queens County were winners in a contest among county choruses of smaller size.

## Correction

A review of the May 6 concert by the New Symphony of New York in the June issue of MUSICAL AMERICA referred incorrectly to a David Abrams as the piano soloist. The young artist in question was Daniel Abrams, who was soloist with the orchestra in Beethoven's First Piano Concerto.

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